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A Representation of the Instrument

with all the Notes marked on the Fingerboard,

Also,

Instructions, for Counting Time,

To which are attached SCALES & PRELUDES in the most usual Keys

with

Practical Examples in Modulation

BY

GEORGE HENRY DERWORT,

Professor of the Guitar.

Ent at Sta. Hall

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plate no 2765 = 1836 but 2nd ed
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this printing after 1873
(see back cover)

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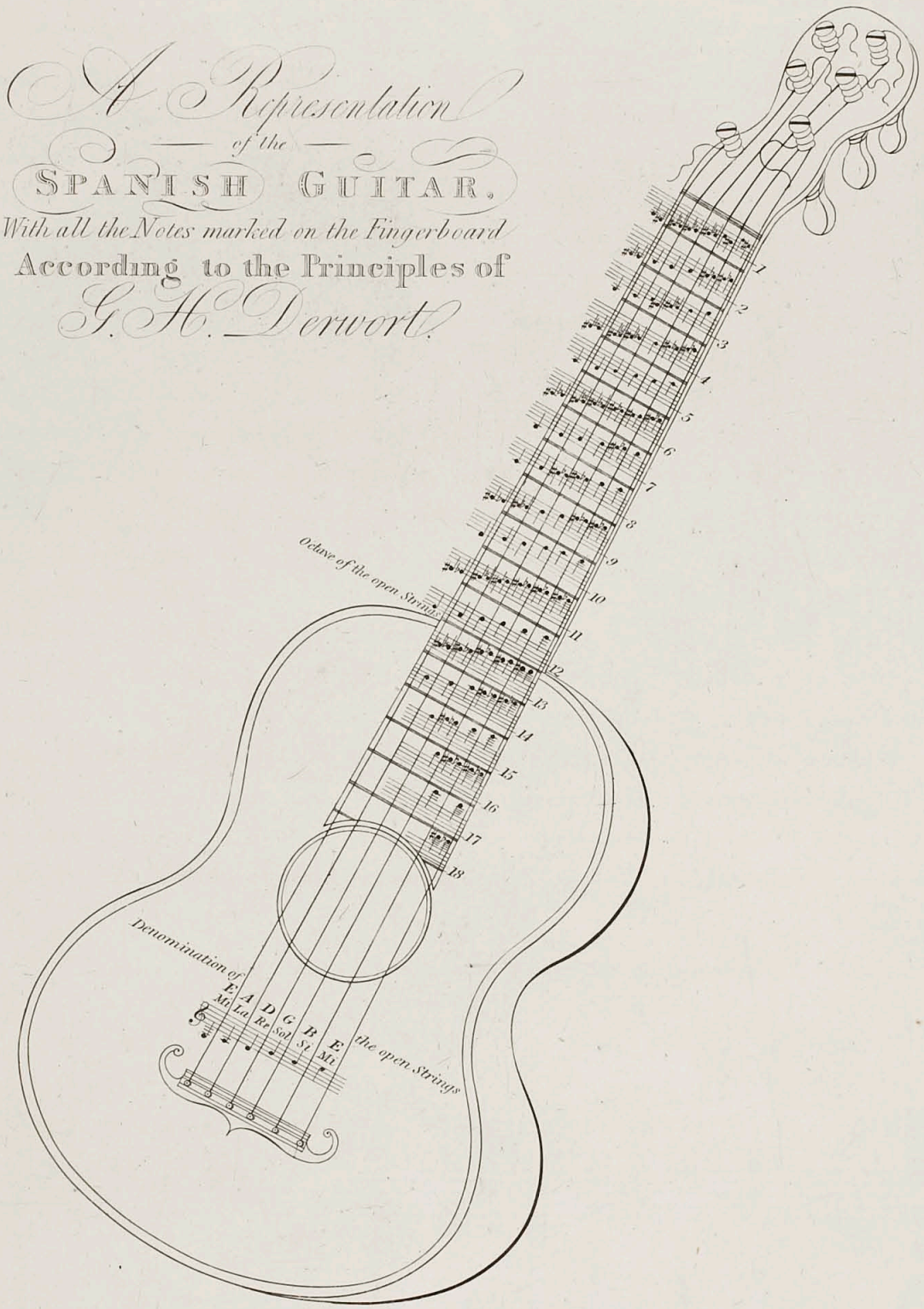
A Representation of the SPANISH GUITAR,

With all the Notes marked on the Fingerboard

According to the Principles of

G. H. Derwort.



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FOR

Thumb---

First Fing

Second Fi

Third Fing

Fourth Fi

As there is

the following

the Guitar —

lowest E in

note. — Th

and is tuned

on the Guita

below on the

the fourth to

The fifth G

B below on th

the first and

Piano Forte

1st S

Guitar

Piano Forte

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Figures contained in this Instruction Book.

For the Left Hand.		For the Right Hand.	
Thumb	*	Thumb	∧
First Finger	1	First Finger	•
Second Finger	2	Second Finger	:
Third Finger	3	Third Finger	⋮
Fourth Finger	4	Open String	o

As there is almost in every house in England a Piano Forte the author has shown by the following table how the Guitar must be tuned. — The first Open String on the Guitar — (the thickest silver string) is called E and must be tuned after the lowest E in Bass on the Piano Forte which on the table stands under the Guitar note. — The second Silver String is called A (the fourth tone of the first E) and is tuned after the A below on the Piano Forte. — The third Silver String on the Guitar is called D (the fourth tone of A) must be tuned after the D below on the Piano Forte. — The fourth Gut String is called G (again the the fourth tone of D) must be tuned after the G below on the Piano Forte — The fifth Gut String is called B (the third tone of G) must be tuned after the B below on the Piano Forte — The last and sixth Gut String is called E (like the first and is the fourth tone of B.) must be tuned after the E below on the Piano Forte — Consequently the Guitar is tuned in four fourths and one third.

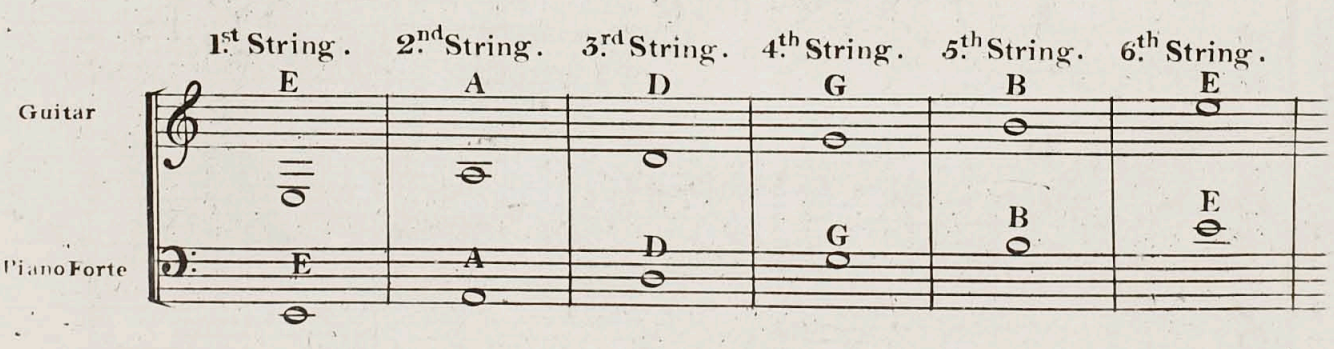
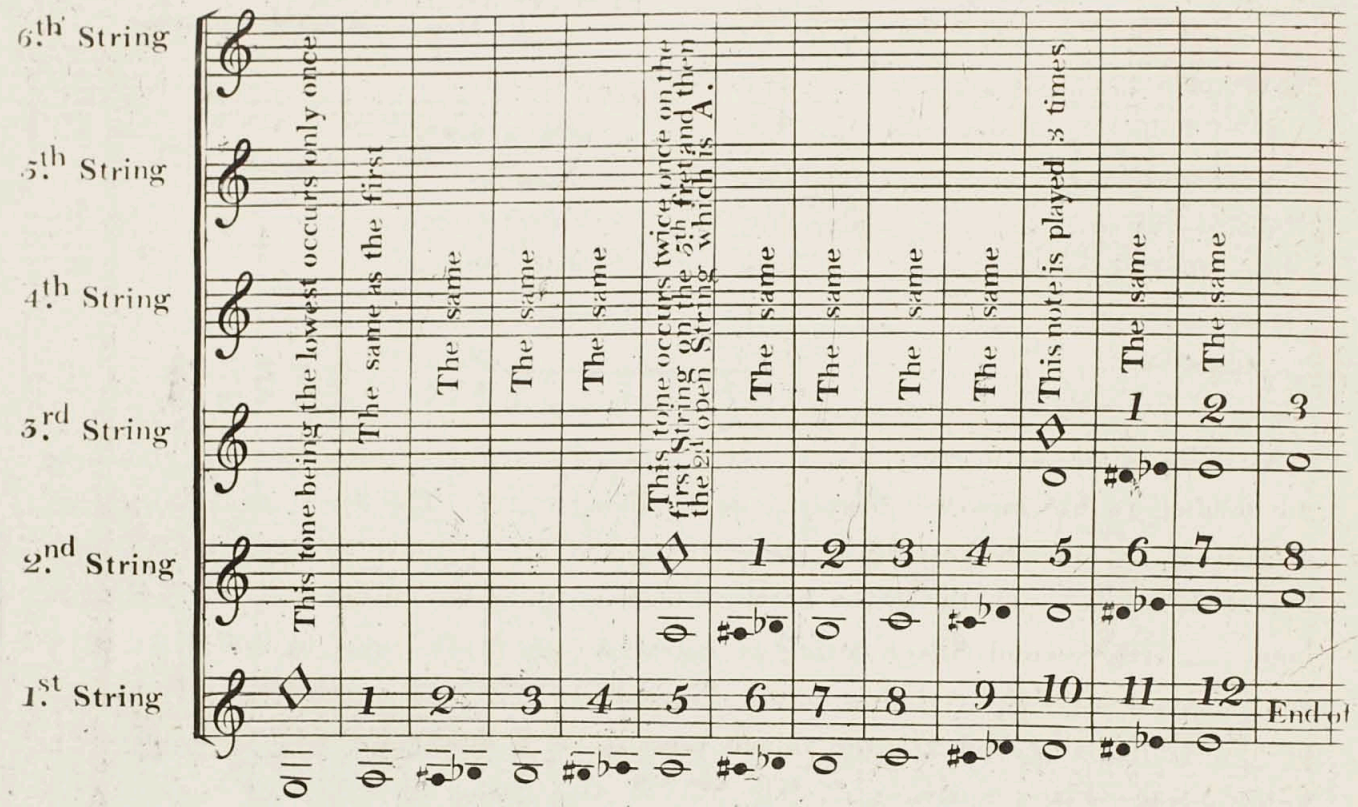
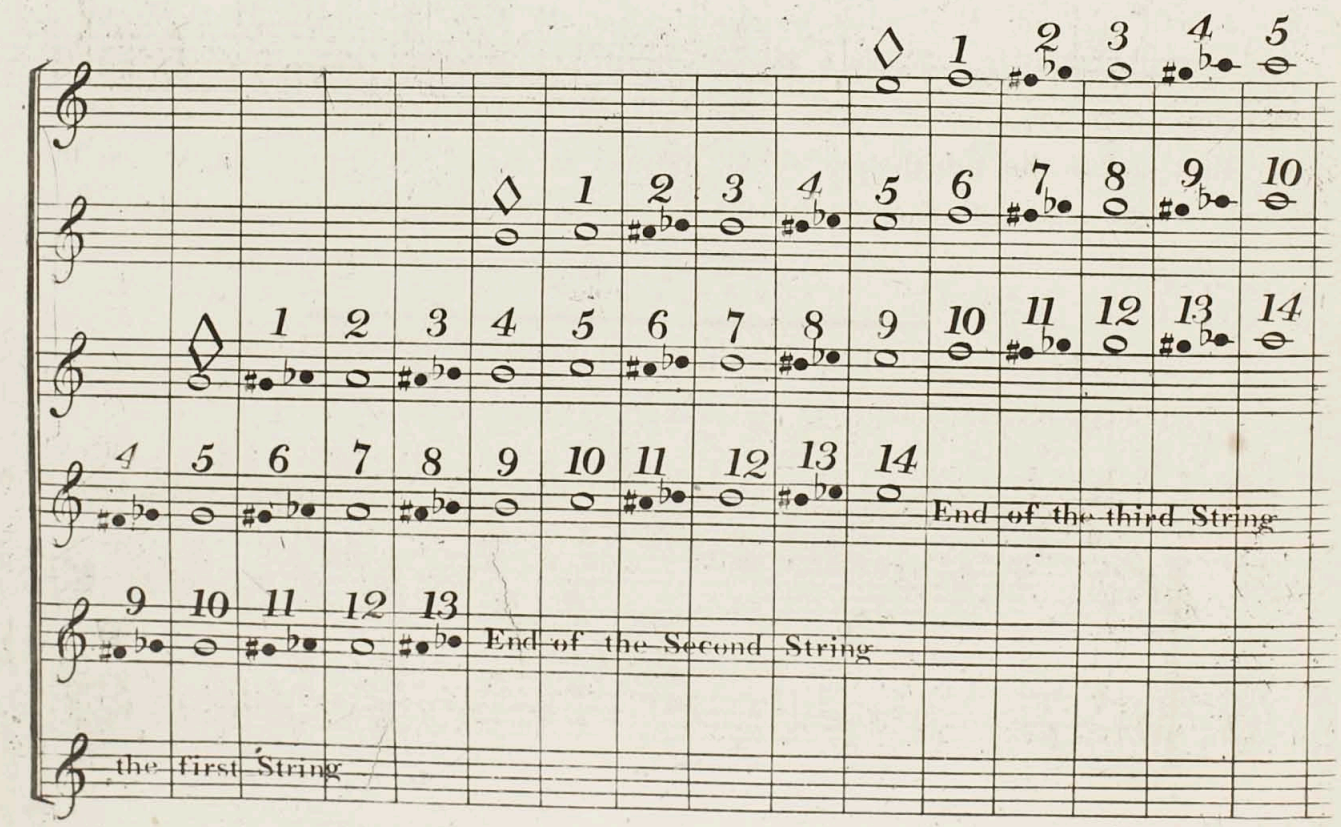


Table of all tones of the Guitar showing exactly how often the same tone may occur on different strings.





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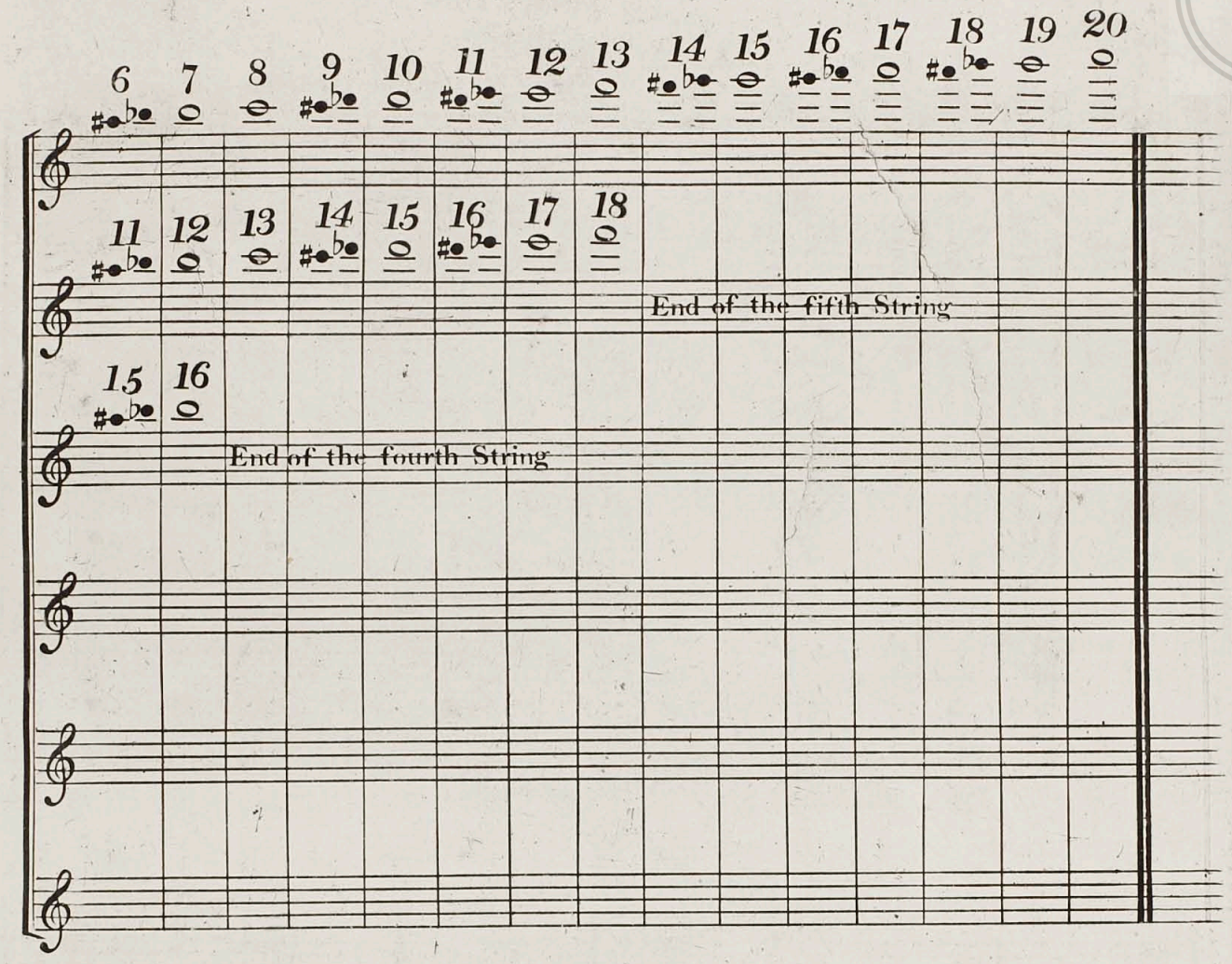
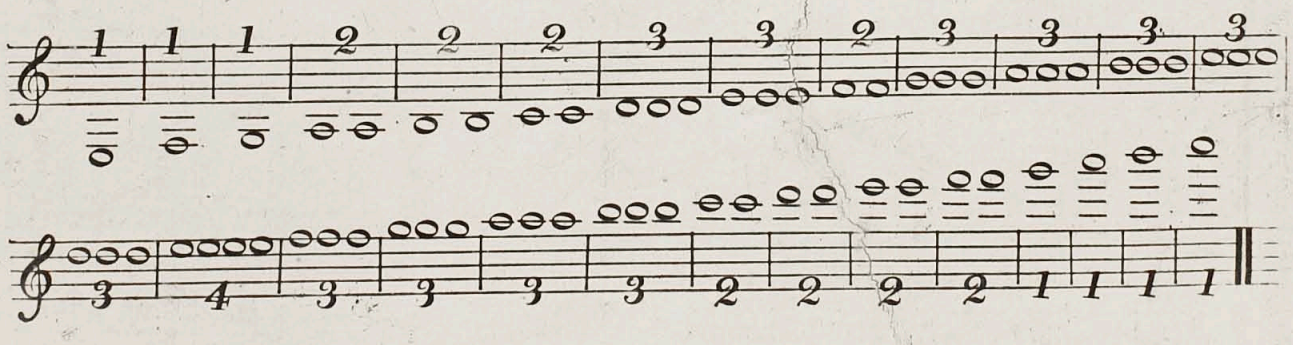


Result of the above table in which only the Semitones (as being superfluous) are omitted.



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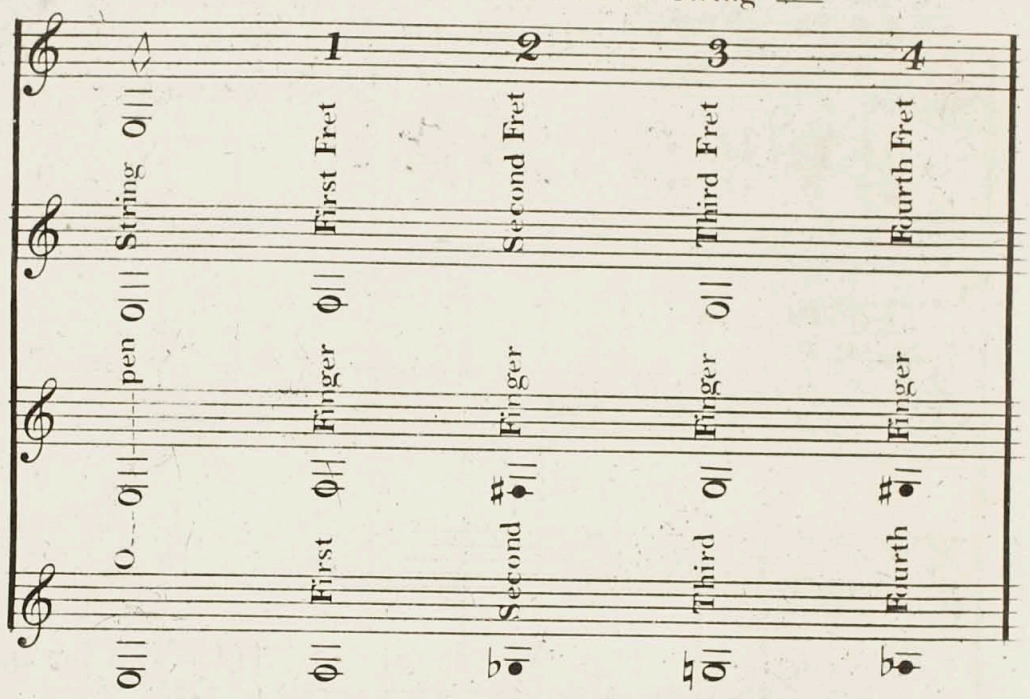
— All the Notes on the First String —

Open Strings

Natural Scale

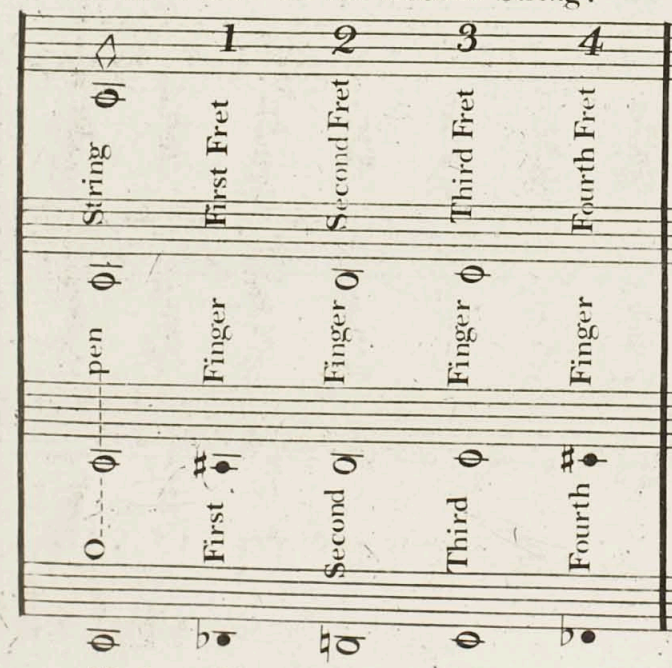
Scale with Sharps

Scale with Flats



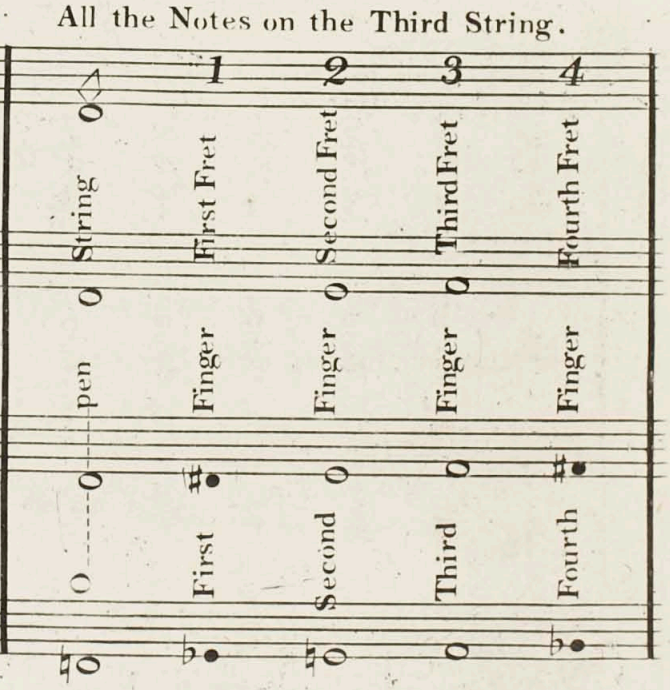
All these Notes are Played with the Thumb of the Right Hand.

All the Notes on the Second String.



All these likewise with the Thumb.

All the Notes on the Third String.



These also with the Thumb.

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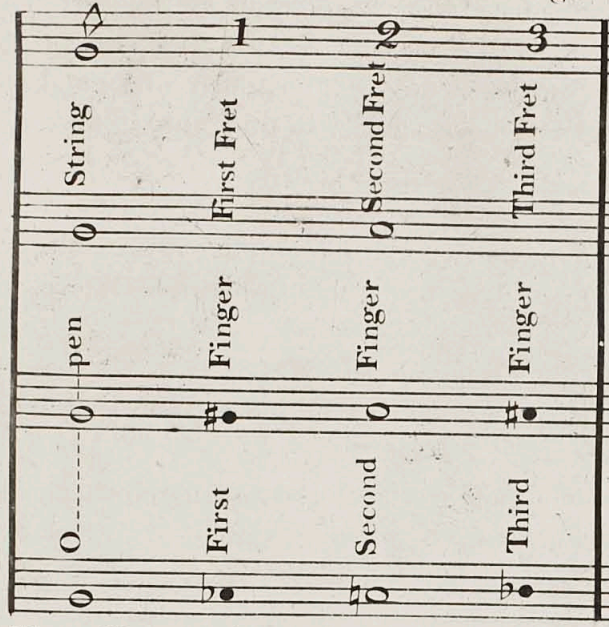
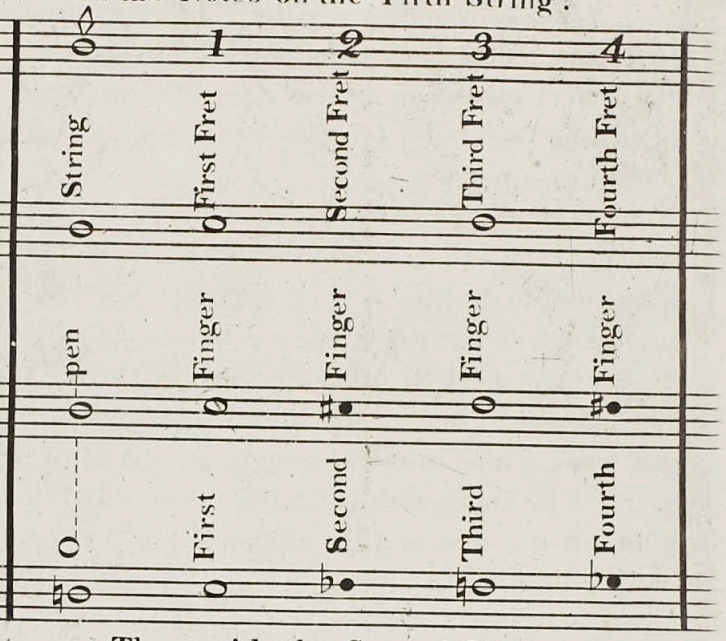
All the Notes on the Fourth String.



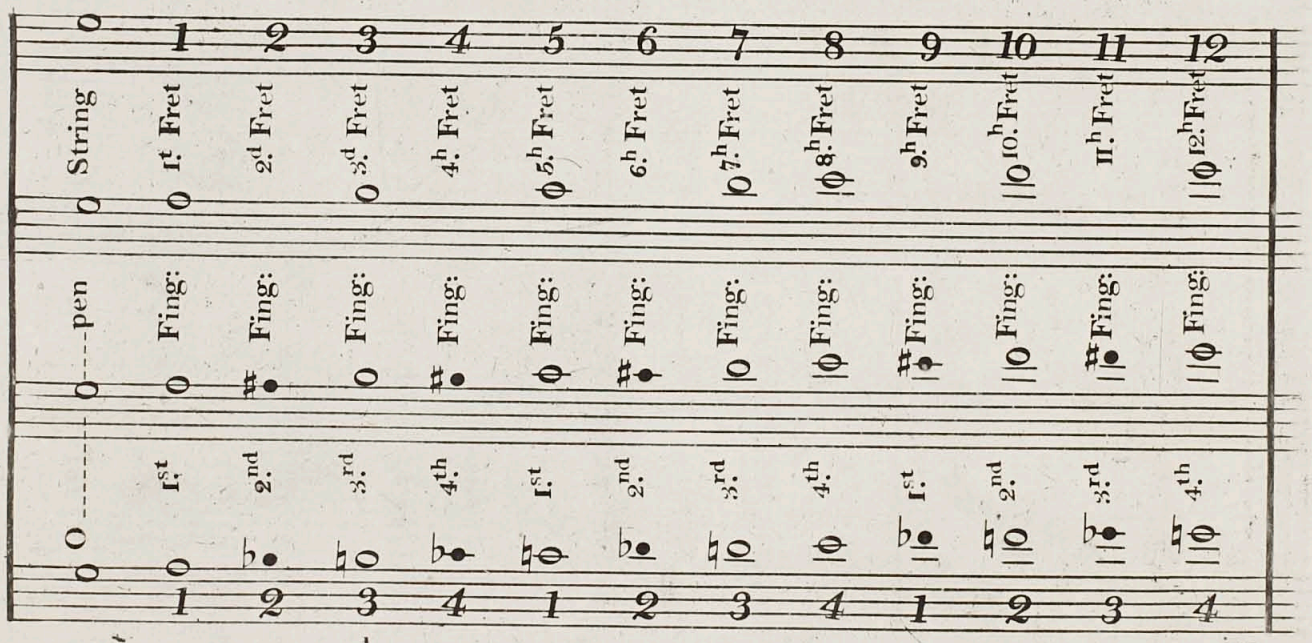
These Notes with the First Finger of the Right Hand.

All the Notes on the Fifth String.



These with the Second Finger.

All the Notes on the Sixth String.



All these Notes with the 3.rd Finger. 5.th Position---------- 9.th Position----------

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ON HARMONICS.

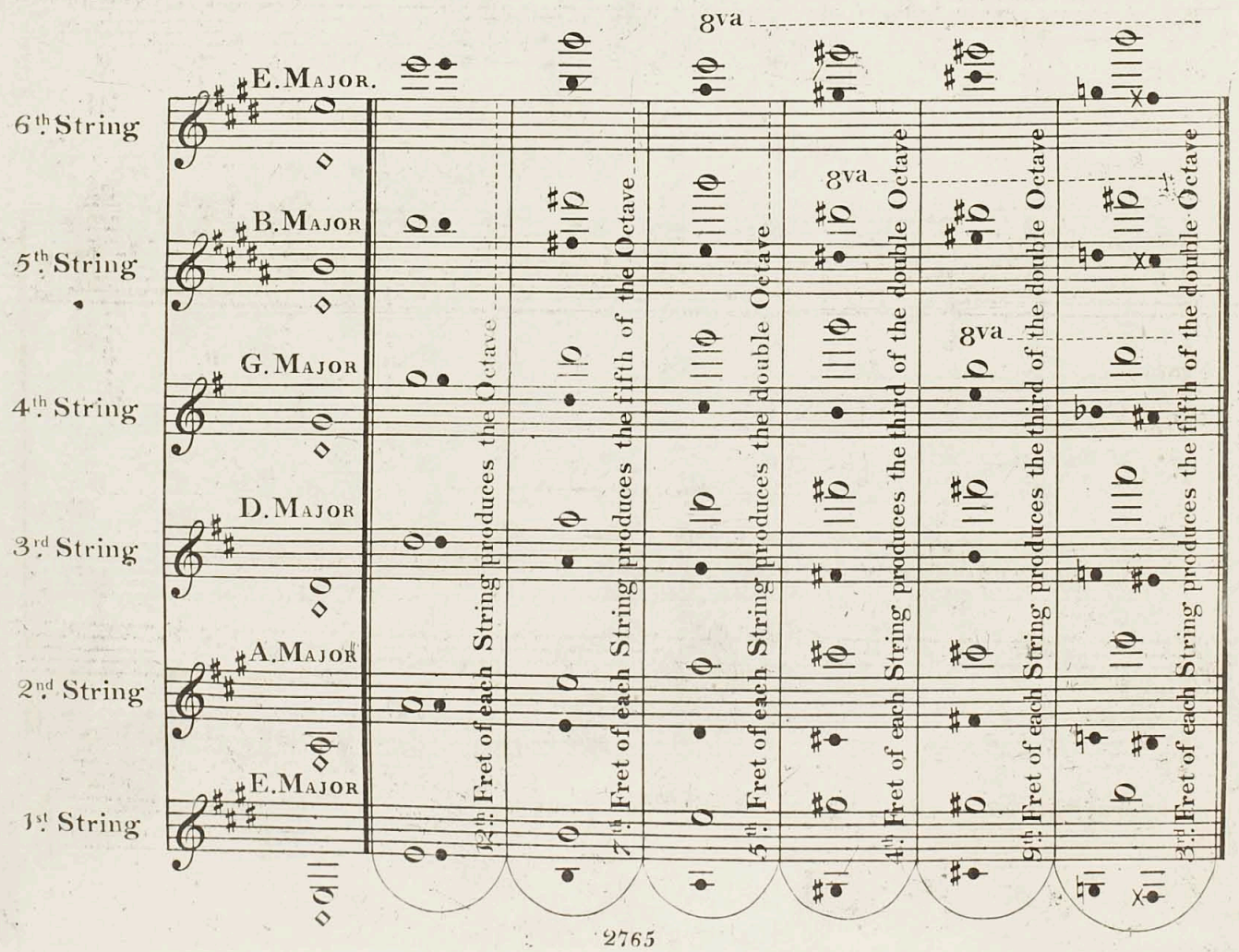
The Harmonics on the Guitar are produced by placing the fingers of the left-hand *along* the frets, and raising them the moment the strings are struck with the right-hand: the perfect execution consisting in the accuracy and gentleness of the touch, and quickness in raising the fingers of the left-hand, after the notes are struck, so that the strings may vibrate openly.

Considering the six open strings of the Guitar, each as a Key note, it will be found that the 12th fret of each string produces the Octave: — the 7th produces the 5th: — the 5th produces the double Octave: — the 4th and the 9th produce the 3rd of the double Octave, and the third fret of each string produces the 5th of the double octave.

A perfect Scale of Harmonics for the Guitar cannot be formed, as may be seen by the following table: — the Pupil will observe that some notes can be produced 2 or 3 different ways, while some, cannot be produced at all.

The small note indicates where the Harmonic note is actually played; the small figures point out the fret, and the roman figures the string, of each respective note.

Table of Harmonics.



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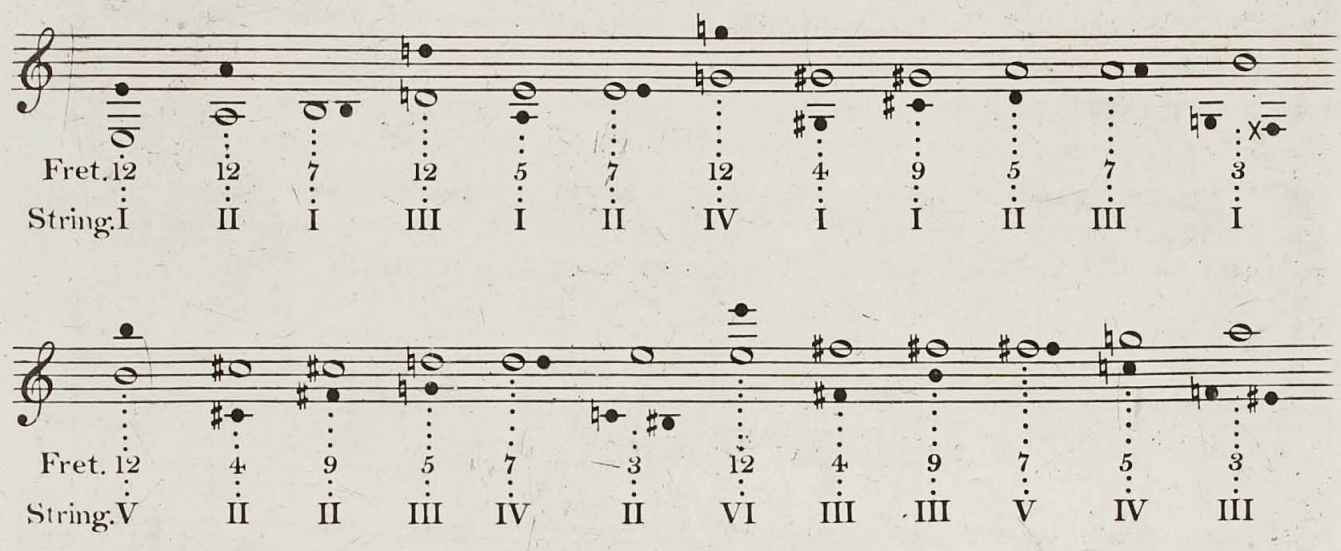
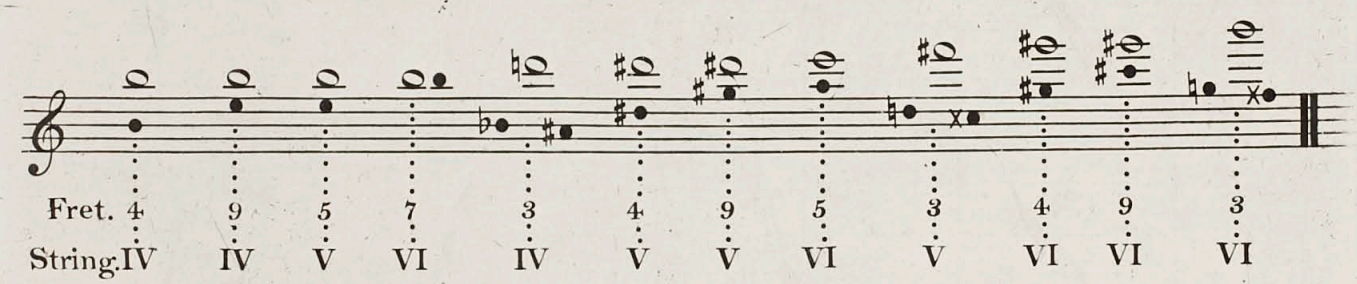
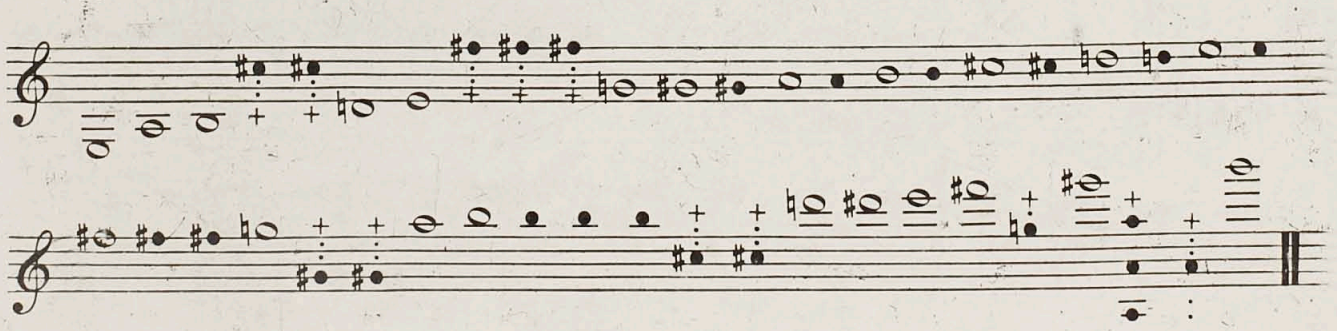
It is necessary to observe here, that all notes on the Guitar, sound an octave lower than they are written.

For the sake of uniformity, the Harmonic notes have been expressed in the same way, with the exception of the two following Scales, where all the notes are written an octave lower than those in the foregoing example.





Another, and more simple Scale of the above Harmonics.



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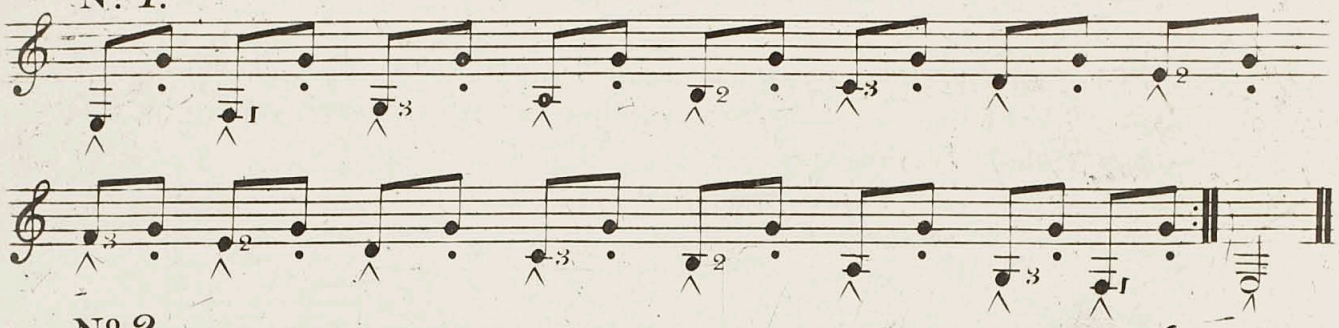
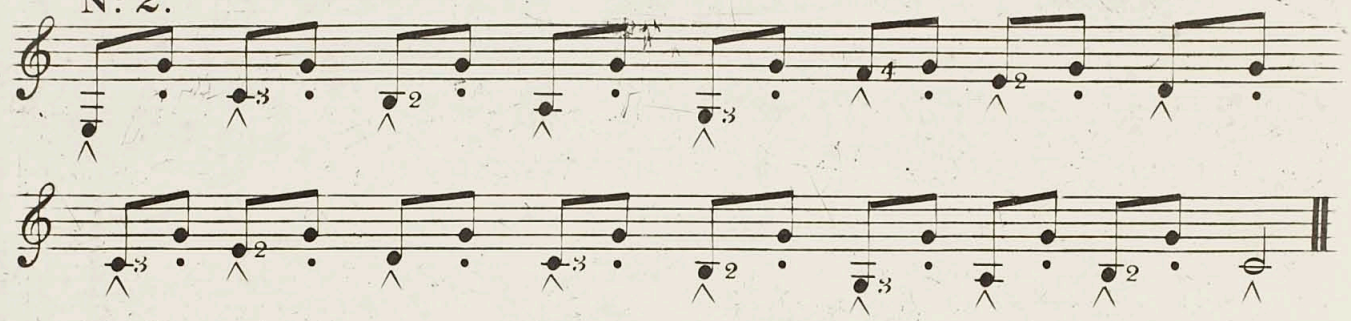
Exercise to learn the notes on the 3 Silver Strings.

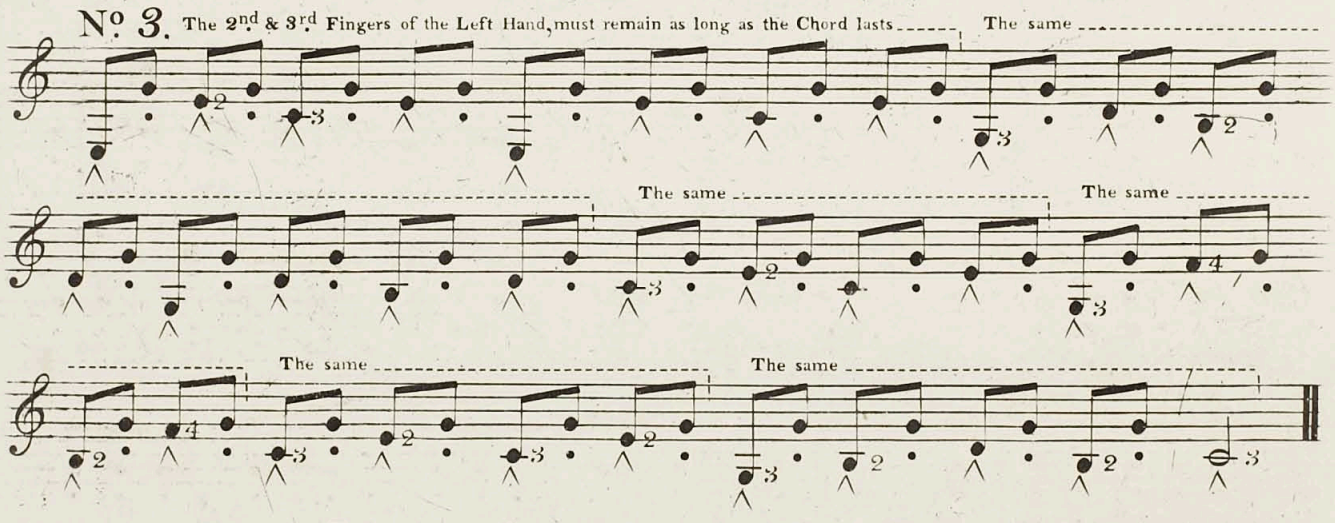
No. 1.



No. 2.

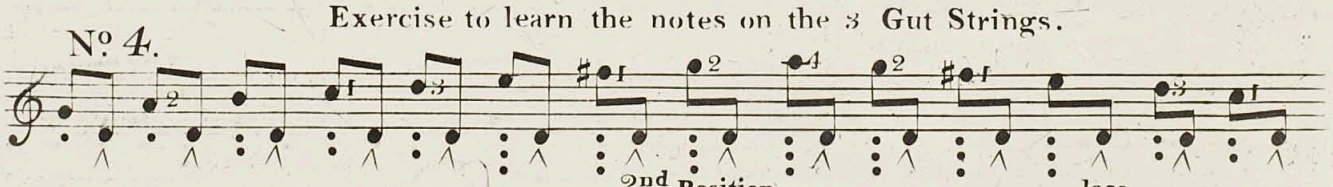


No. 3. The 2nd & 3rd Fingers of the Left Hand, must remain as long as the Chord lasts ---- The same ---- The same ---- The same ---- The same ----



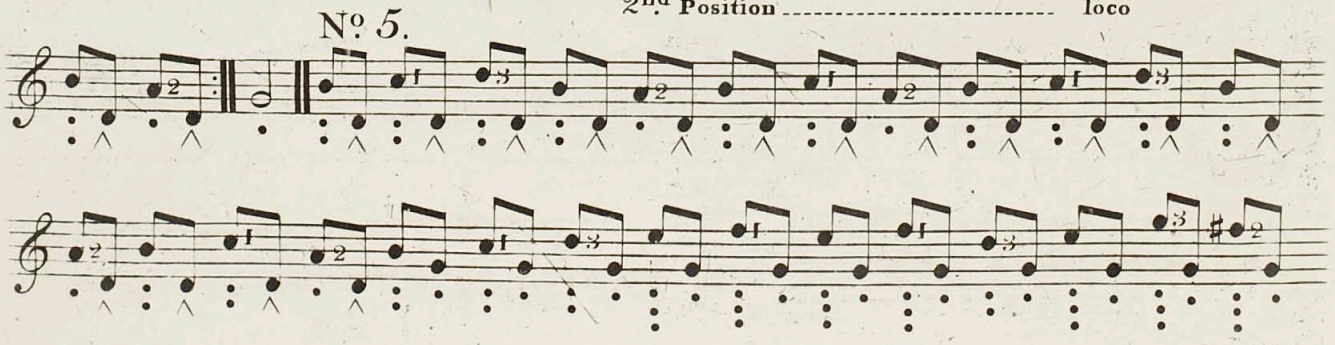
Exercise to learn the notes on the 3 Gut Strings.

No. 4.



2nd Position ---- loco

No. 5.



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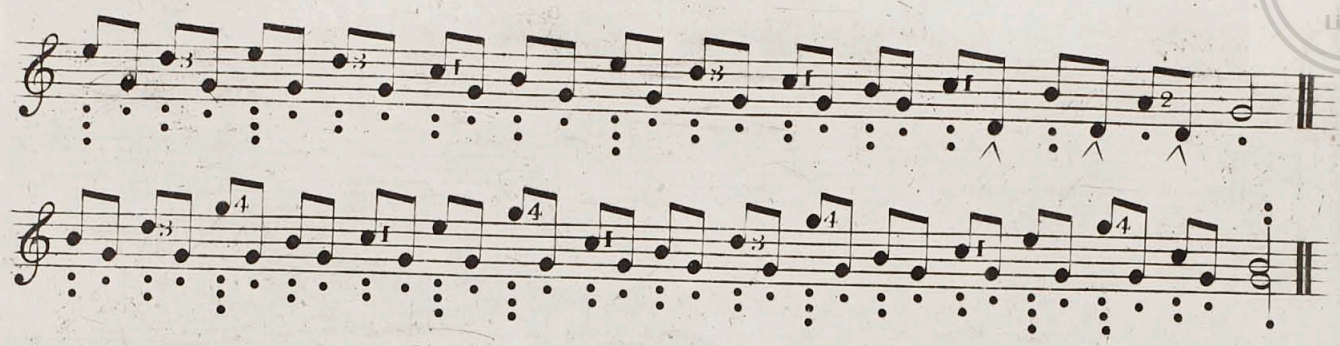
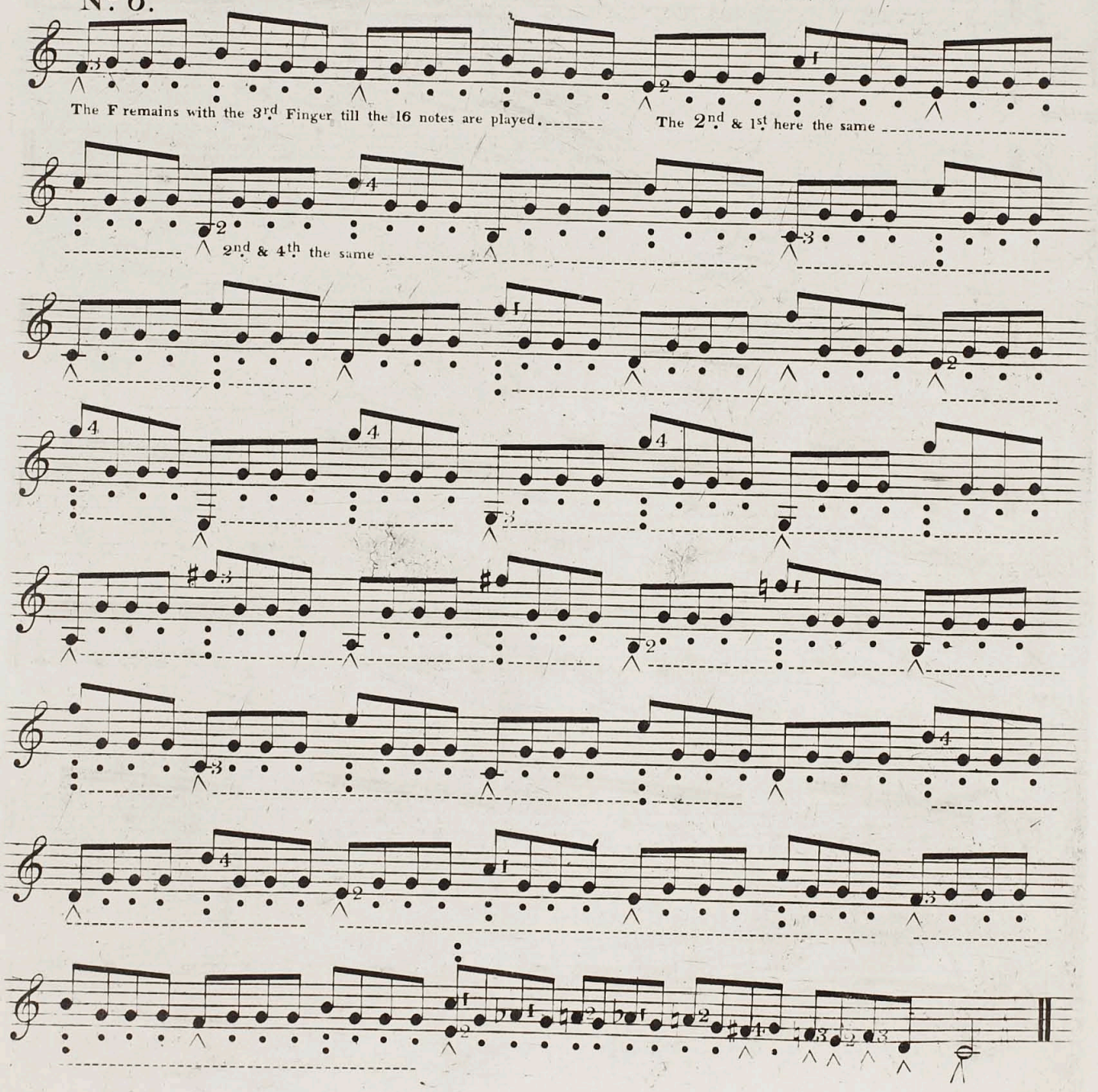


Exercise for the notes on the 6 Strings.

Nº 6.



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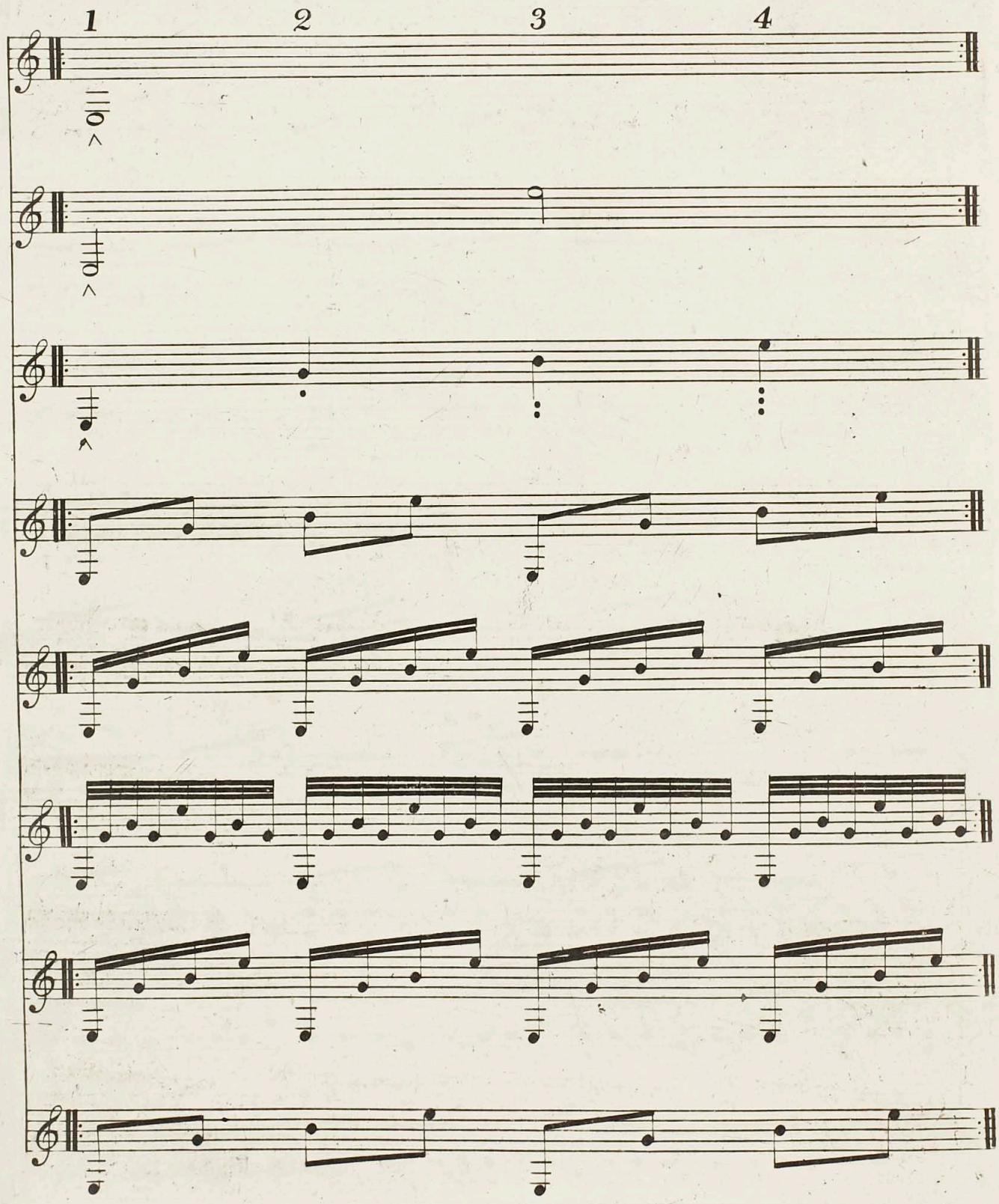
Exercises for Counting Time.



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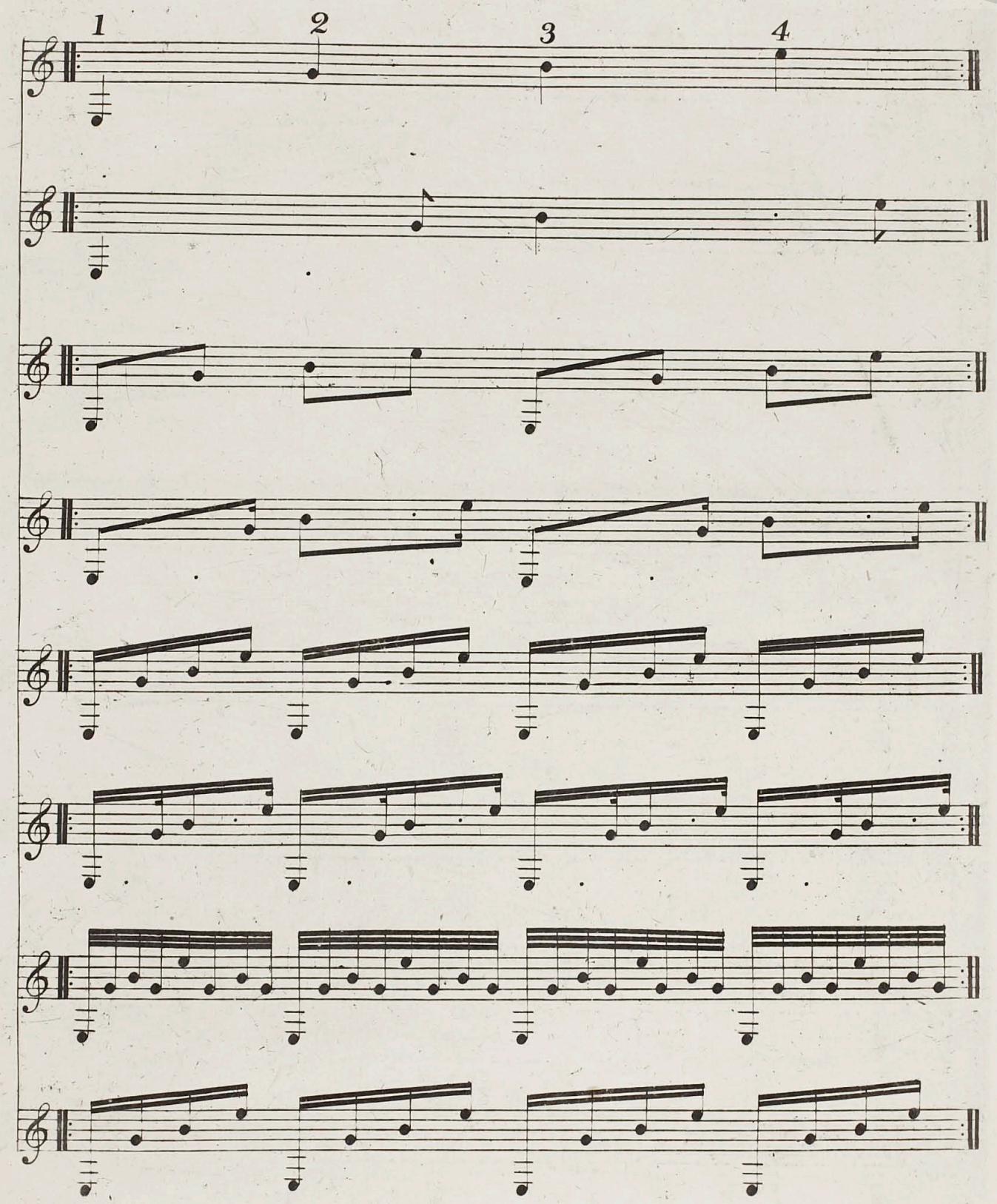

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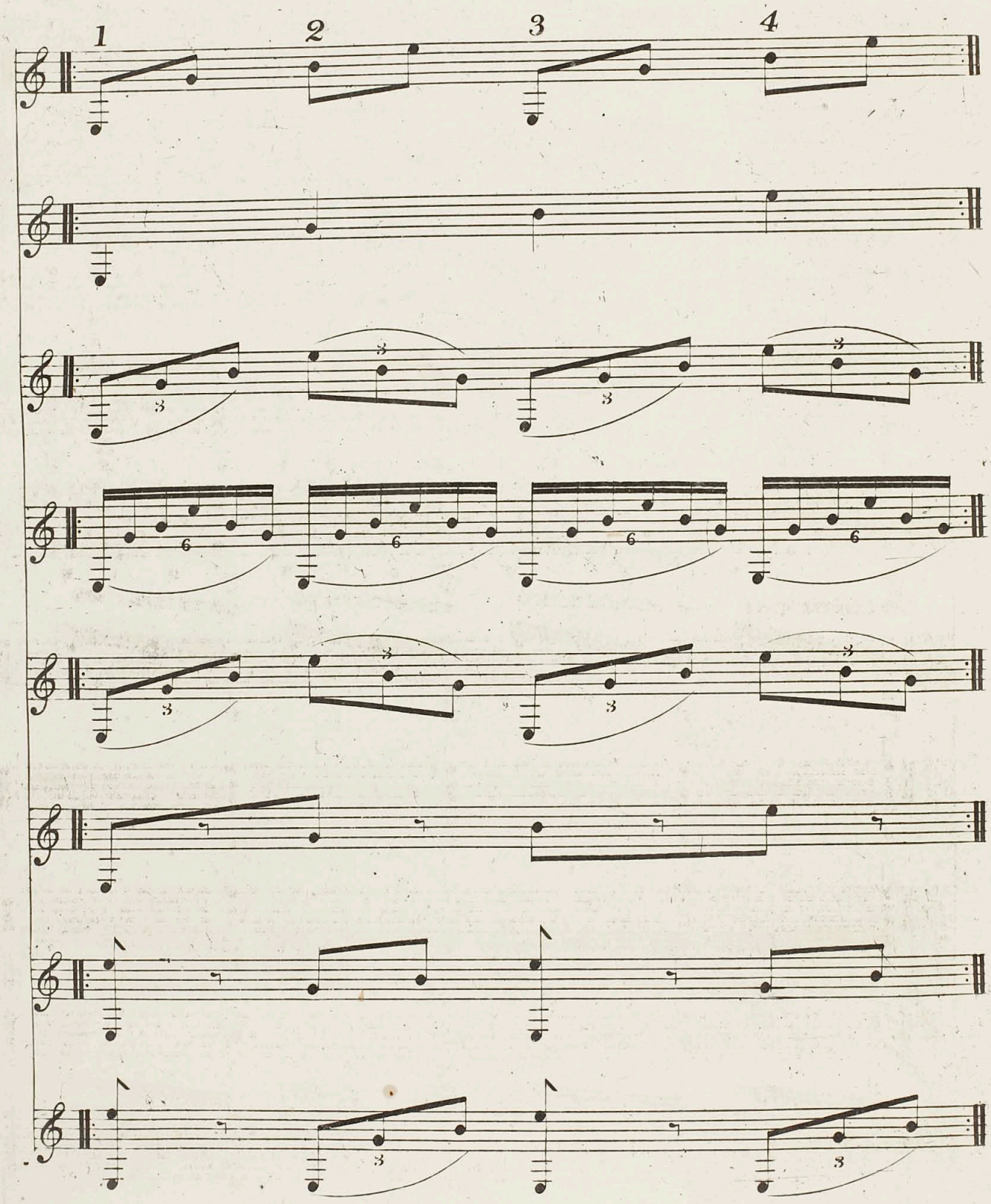

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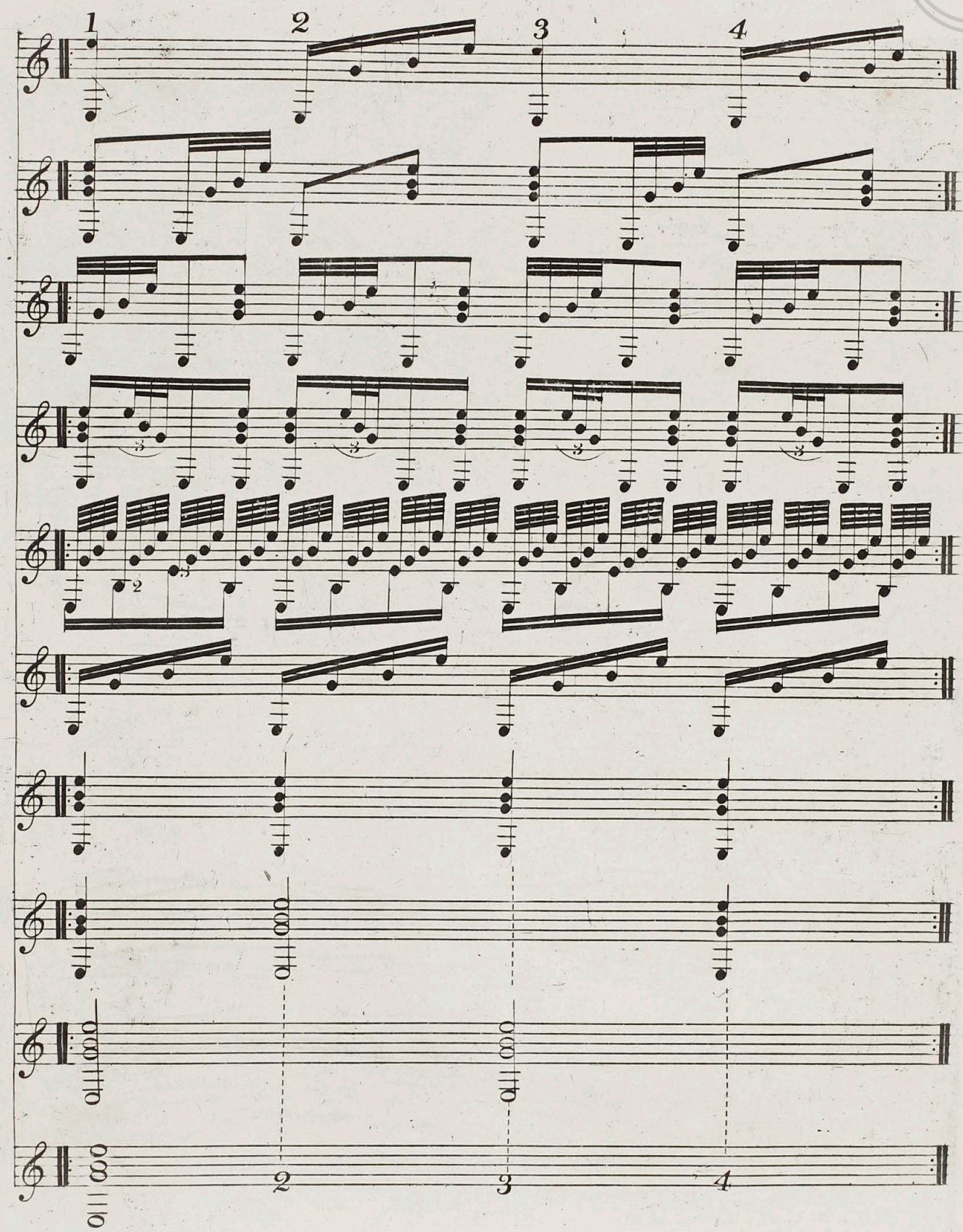
Exercises for Counting Time.



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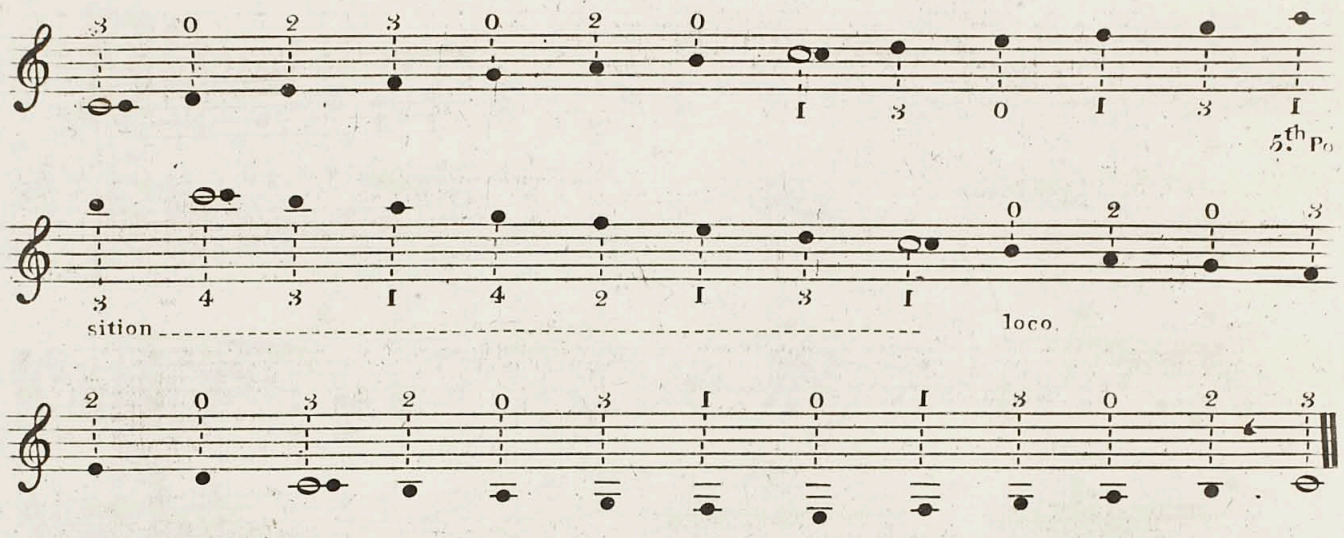
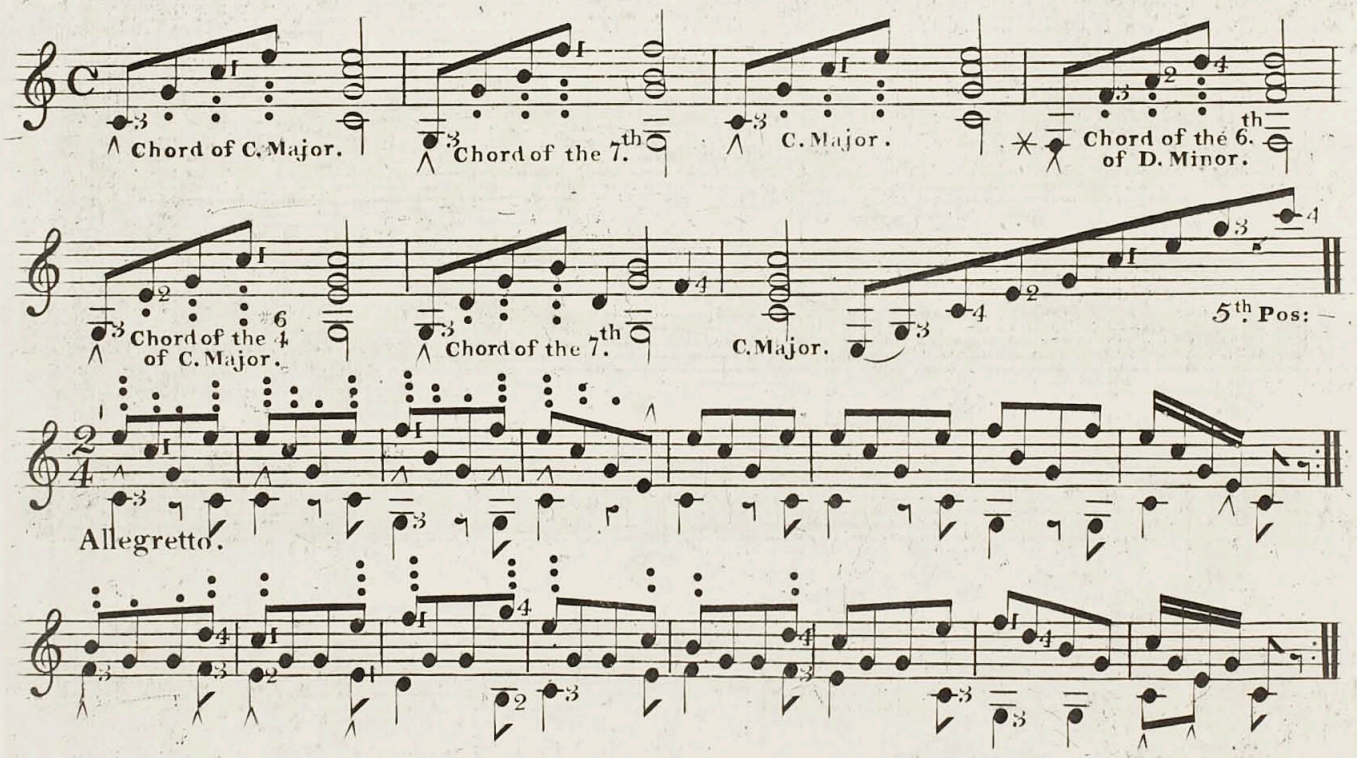
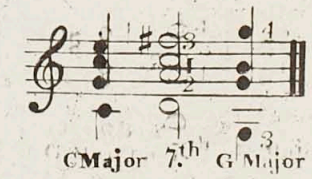
— Scale of C. Major —



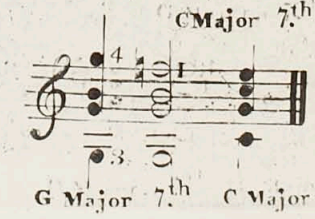
— Prelude in C. Major —



To modulate from C. Major into G. Major the Chord of D with the Seventh C. and Major Third F ♯ must be taken, the latter being the leading Note to G ----------



To go back to the Tonic C. Major the Chord of G. with the Seventh (F ♮) must be taken.



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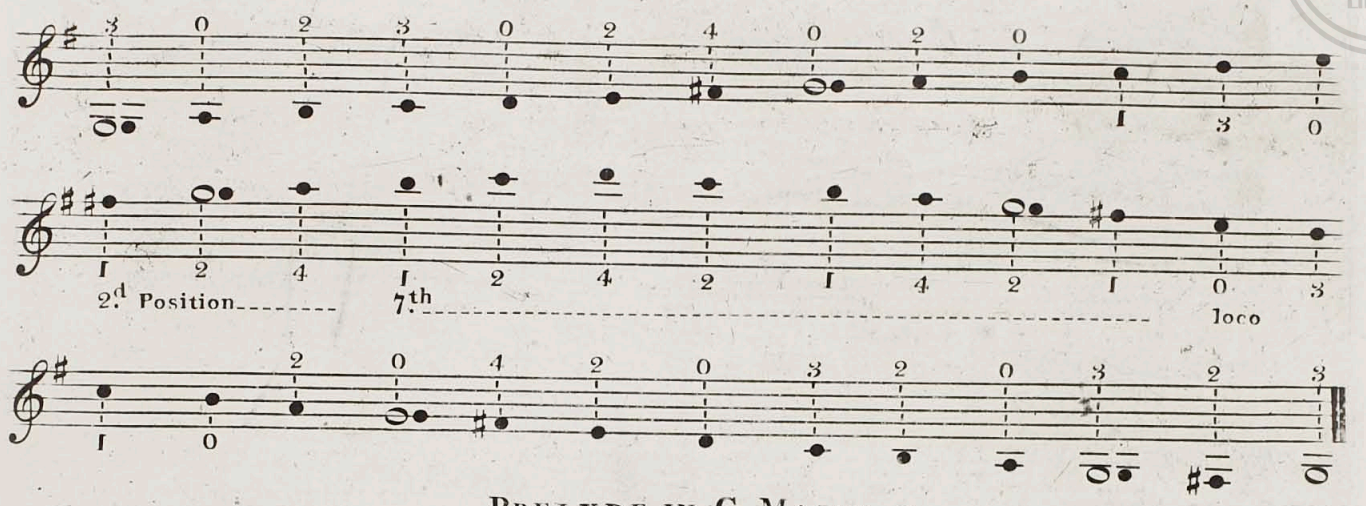
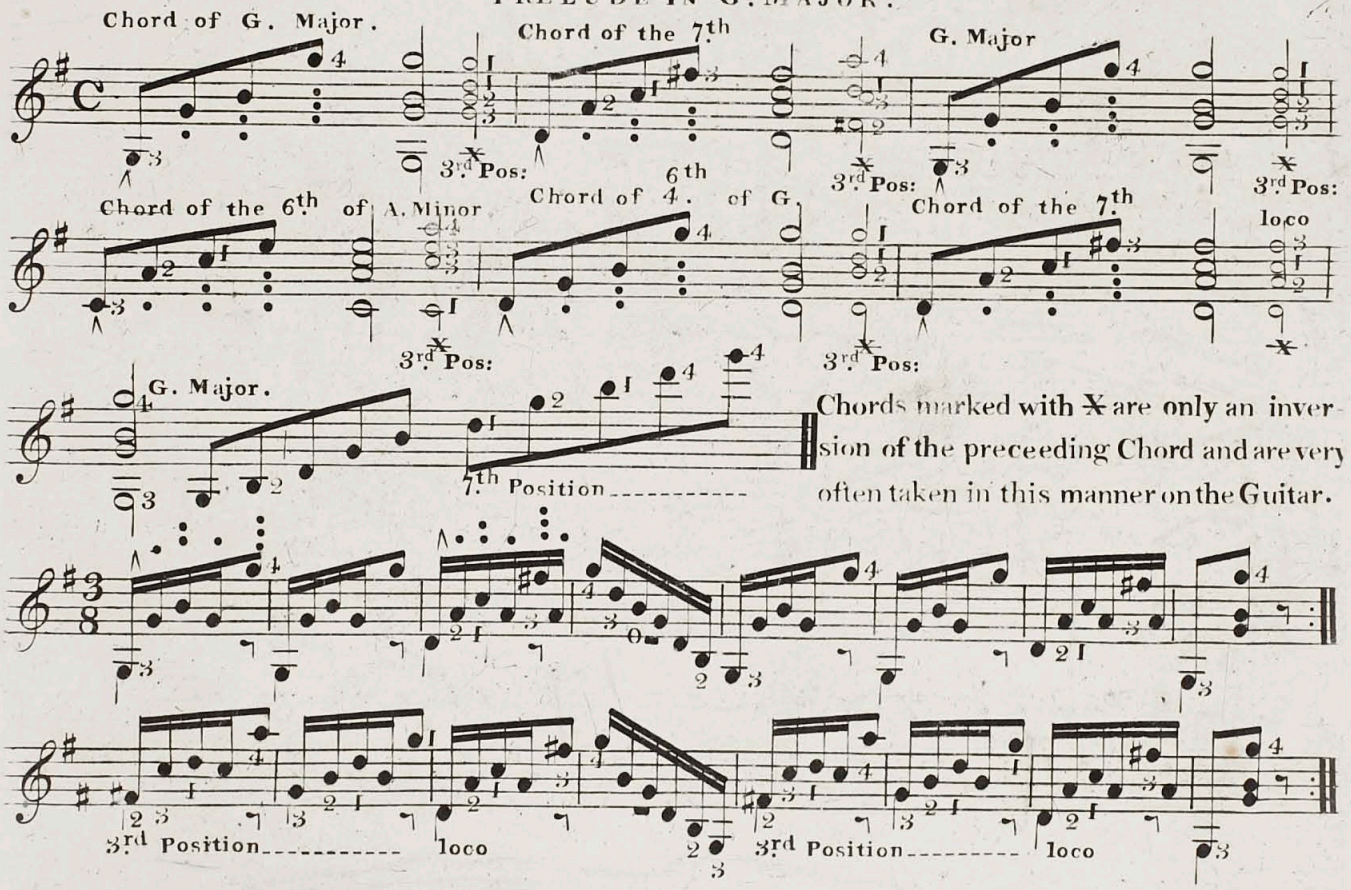
— Scale of G. Major —

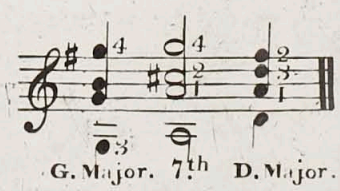


Prelude in G. Major.

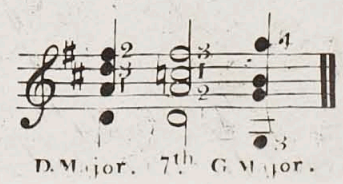


Chords marked with X are only an inversion of the preceeding Chord and are very often taken in this manner on the Guitar.

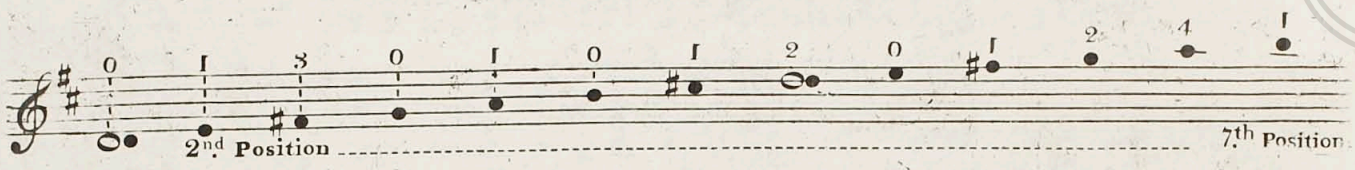
To modulate from G. Major into D. Major the Chord of A with the Seventh G and Major third (C ♯) must be taken, the latter being a leading Note to D.

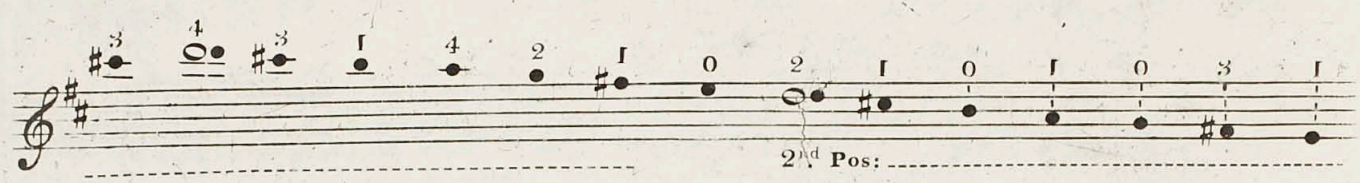


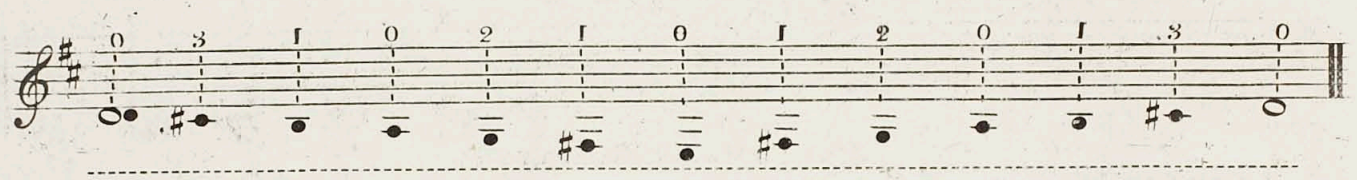
To go back to the Tonic G. Major the Chord of D with the Seventh (C ♮) must be taken



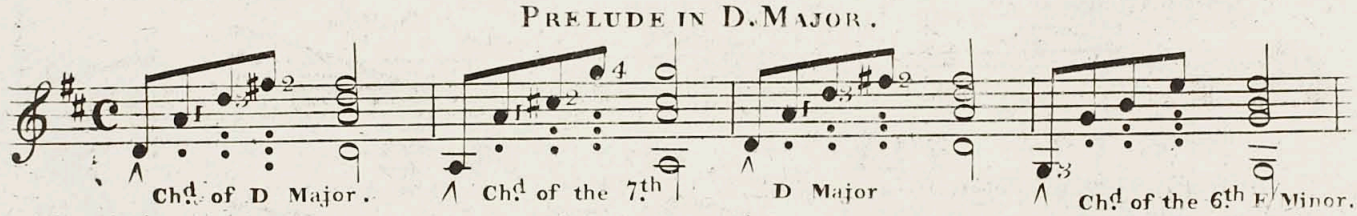
— Scale of D. Major —

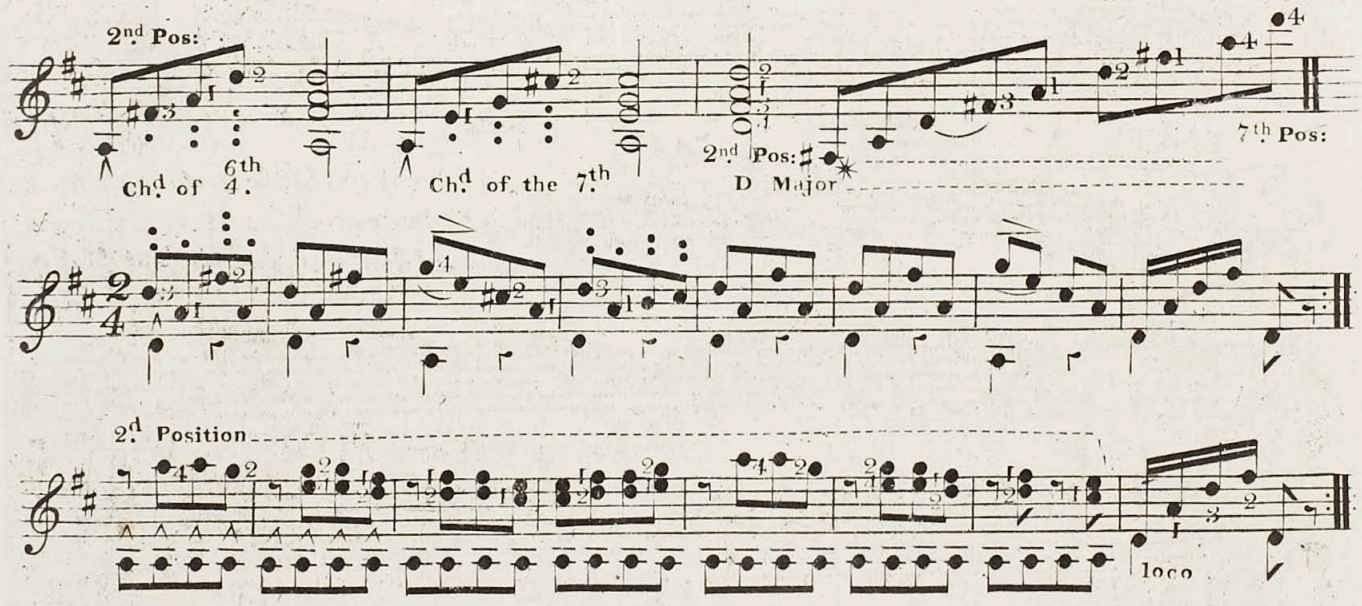




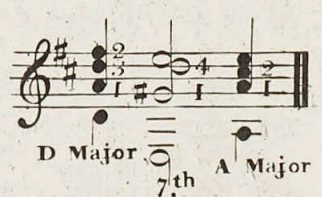


Prelude in D. Major.

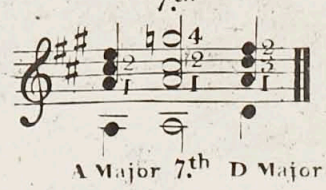




To modulate from D Major into A Major the Chord of E with the Seventh D and Major third G ♯ must be taken the latter being a leading note to A ----------



To go back to D Major the Chord of A with the Seventh G ♮ must be taken ----------



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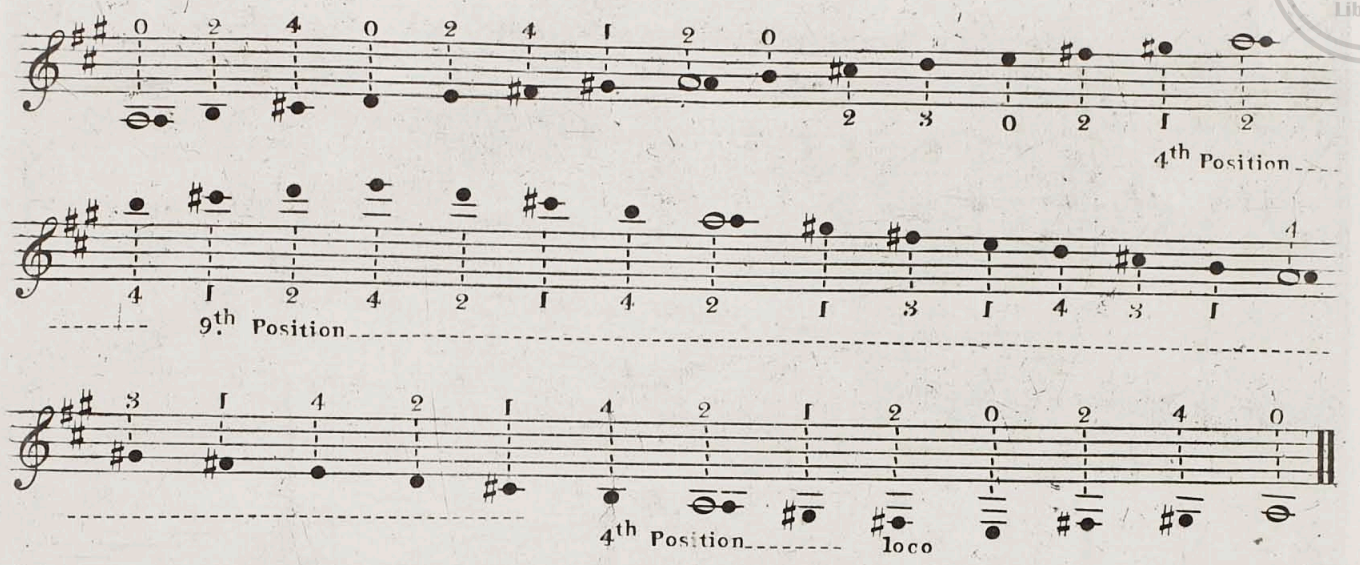
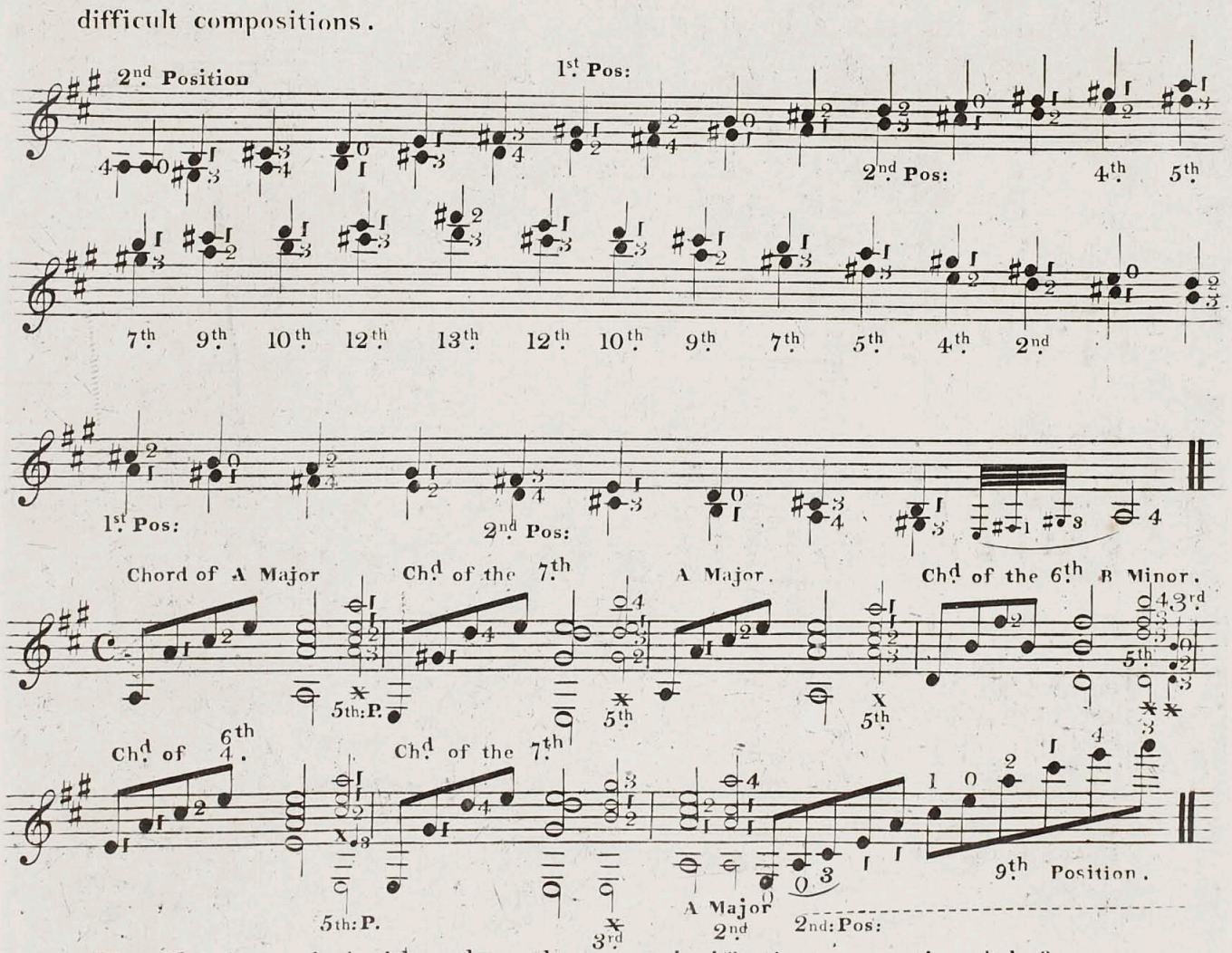
— Scale of A Major —



A Major being the Key in which most pieces for the Guitar are composed, I have added here a Scale of succeeding thirds which go as high as may occur in the most difficult compositions.



2765 The Chords marked with * have the same signification as mentioned before.

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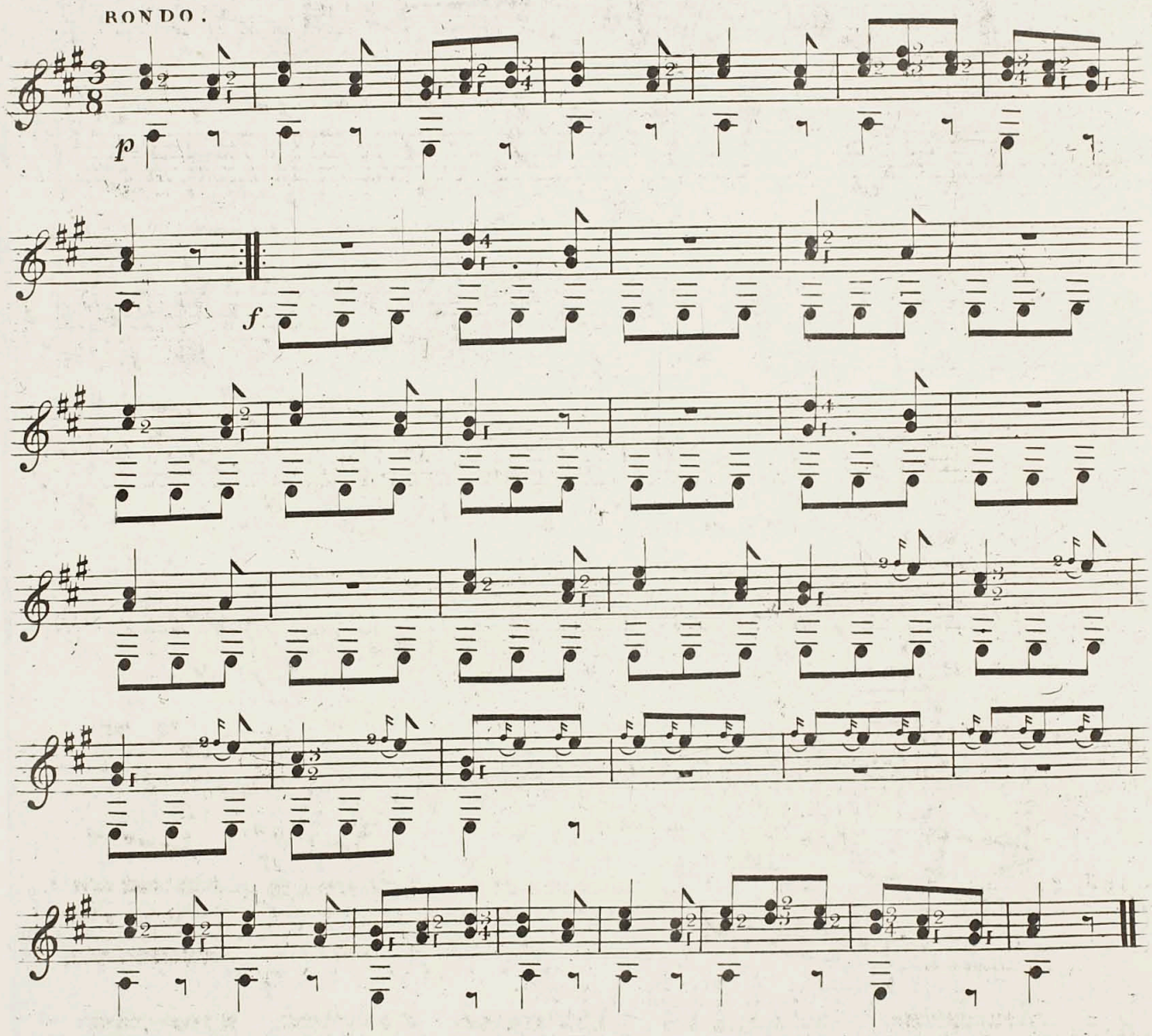
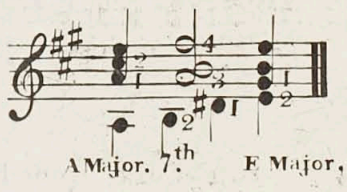
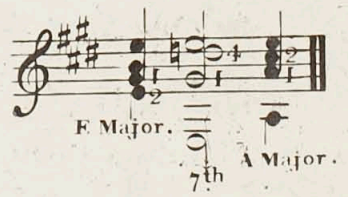
RONDO.



To modulate from A Major into E Major the Chord of B with the Seventh A and Major third (D ♯) must be taken the latter being a leading note to E ----------



To go back to A Major the Chord of E with the Seventh (D ♮) must be taken ----------



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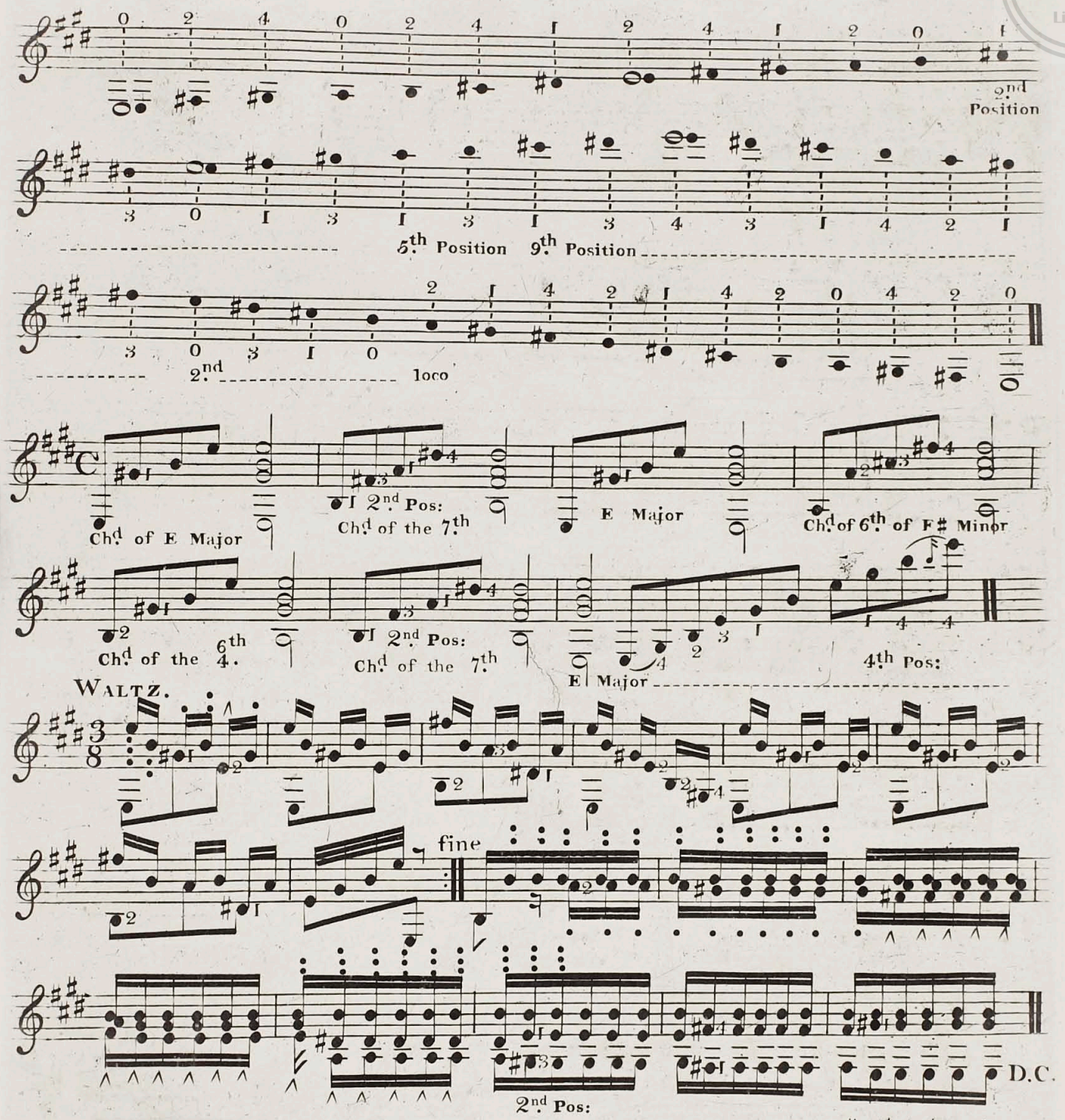
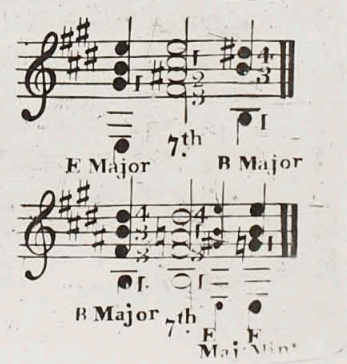
— Scale of E Major —

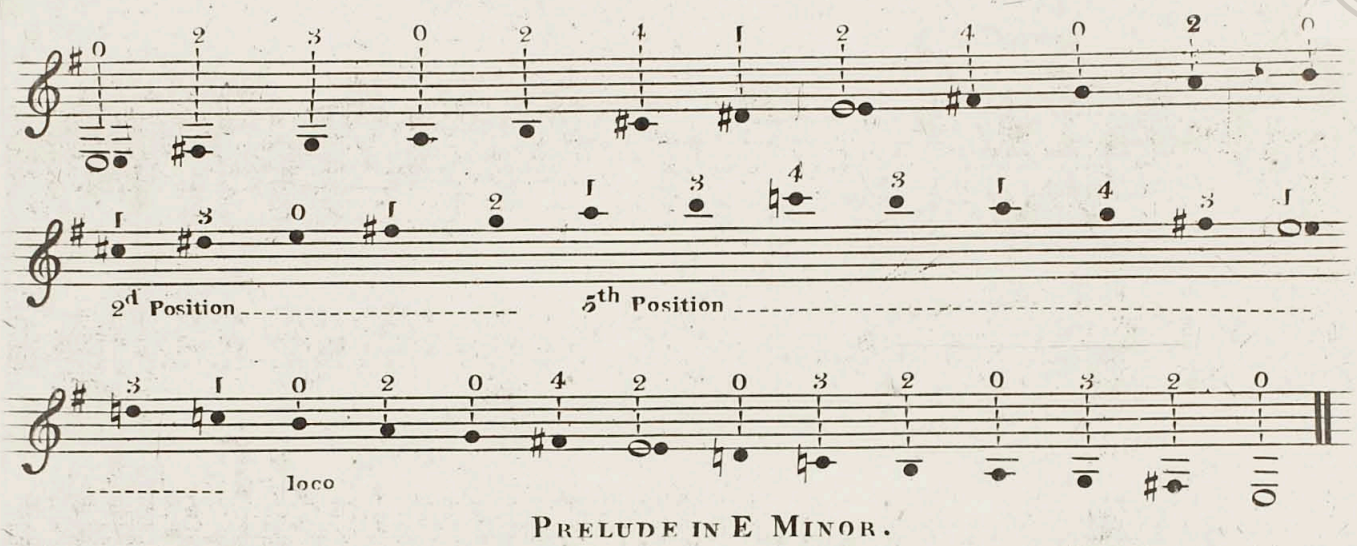


To modulate from E Major into B Major the Chord of F♯ with the Seventh E and Major third A♯ must be taken the latter being a leading note to B ----------

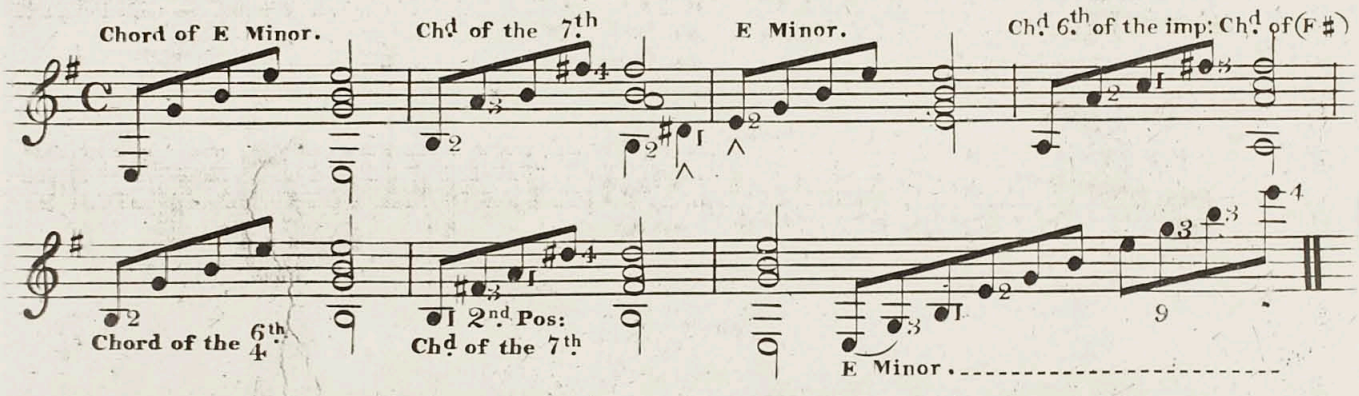


To go back to E Major or Minor the Chord of B with the Seventh A♮ must be taken ----------

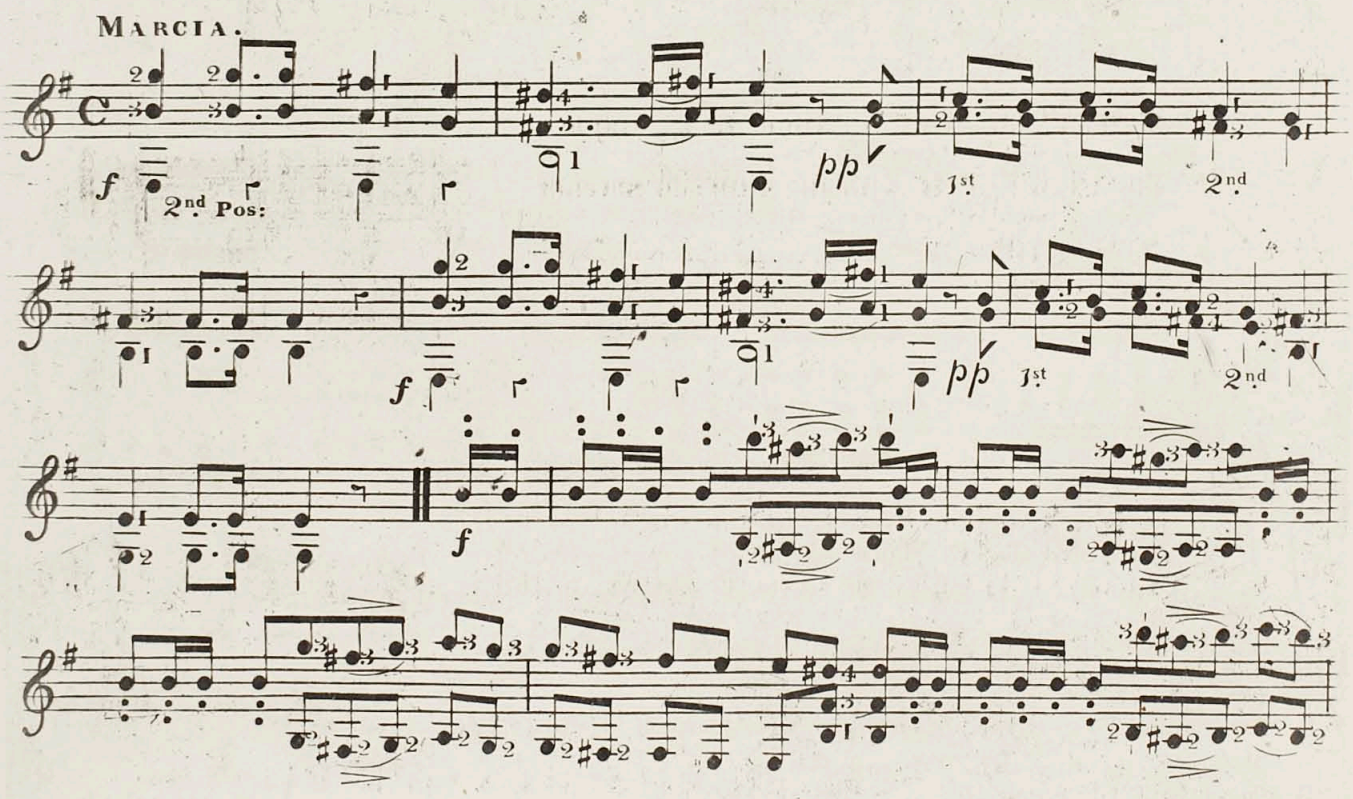
Scale of E Minor.



Prelude in E Minor.



Marcia.



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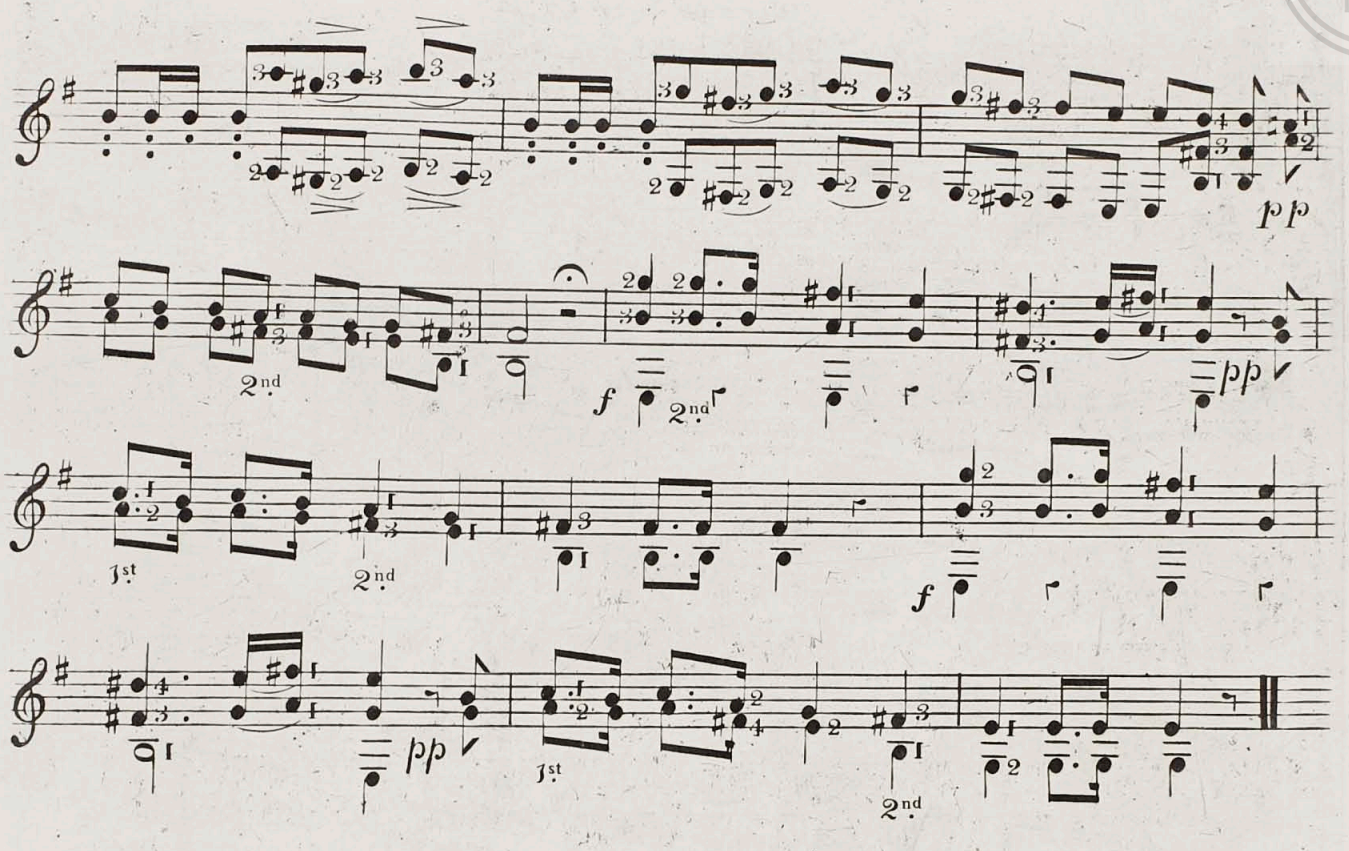
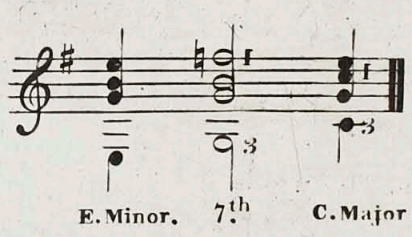
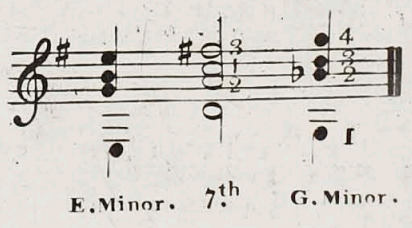


To modulate from E Minor to C Major the Chord of G with the third and Seventh must be taken ----------



And to modulate from E Minor to G Minor the Chord of D with the Seventh and Major Third (F♯) must be taken ----------



G. Major is the relative Major Key of E Minor and can be taken without any Preparation of another Chord.

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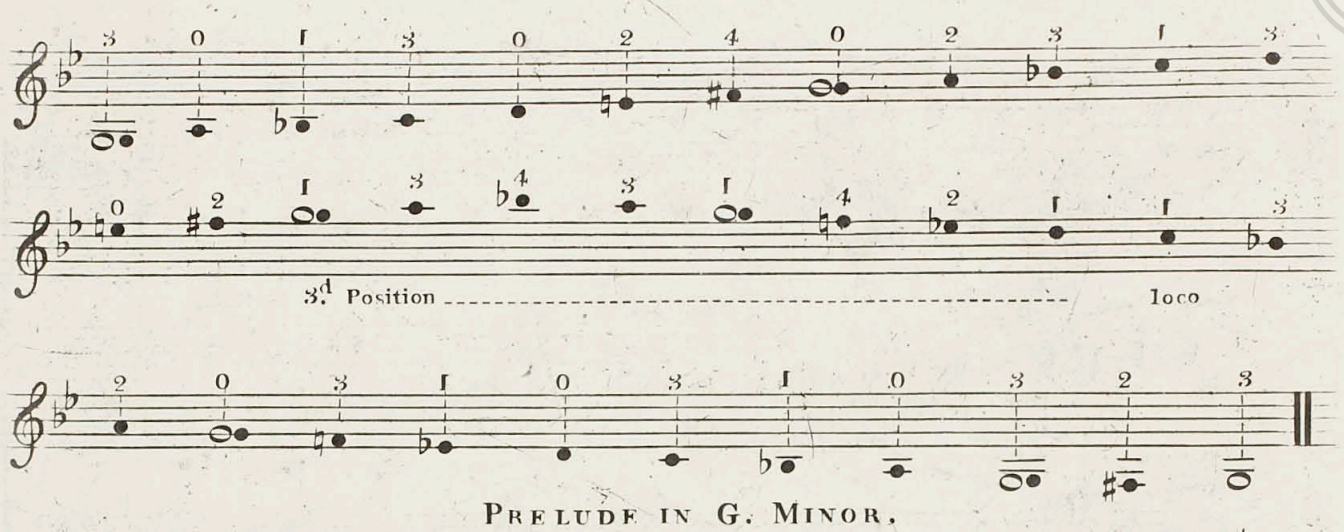
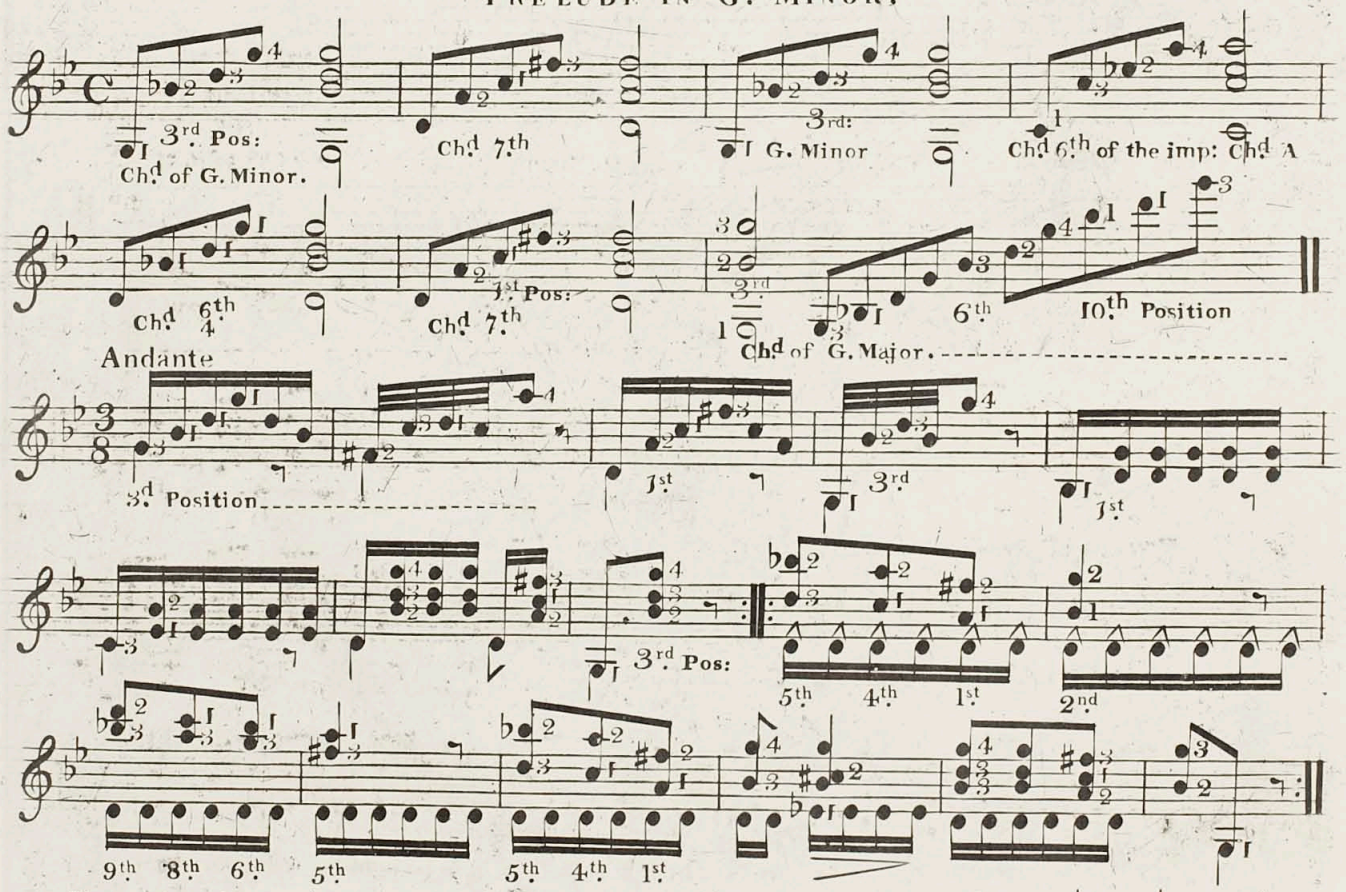
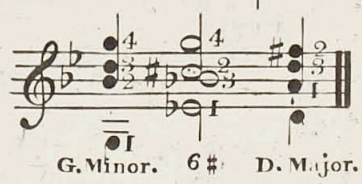
— Scale in G. Minor —



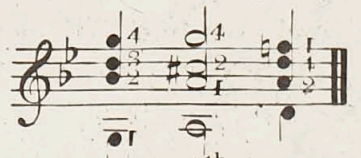
Prelude in G. Minor.



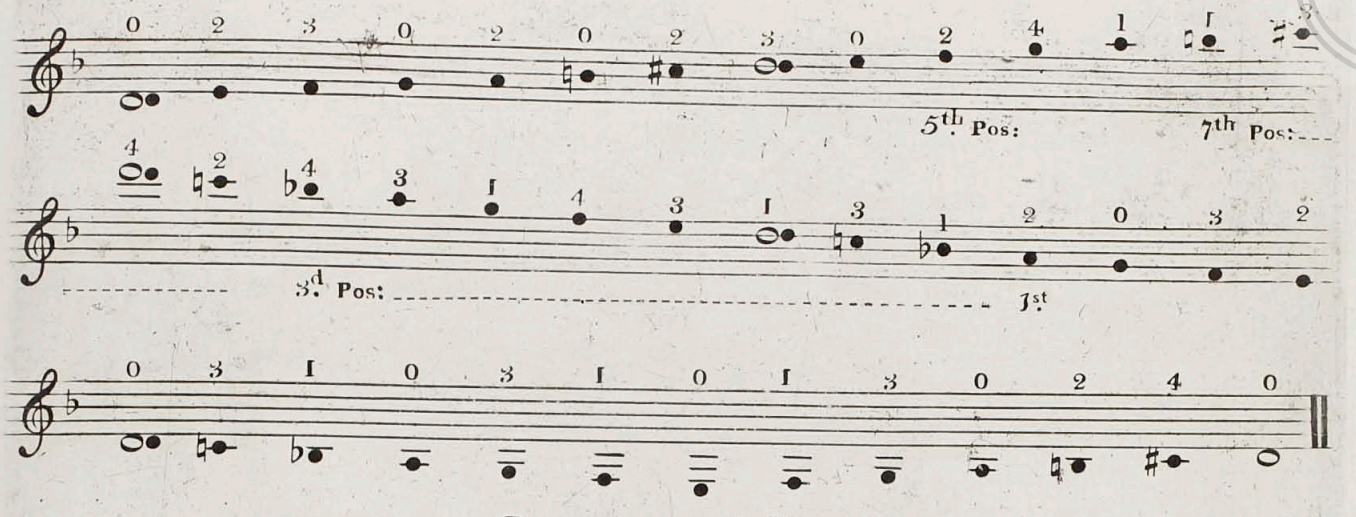
To go from G Minor to the Dominant or D Major the Chords of the Extreme Sharp Sixth of E Flat may be taken.....



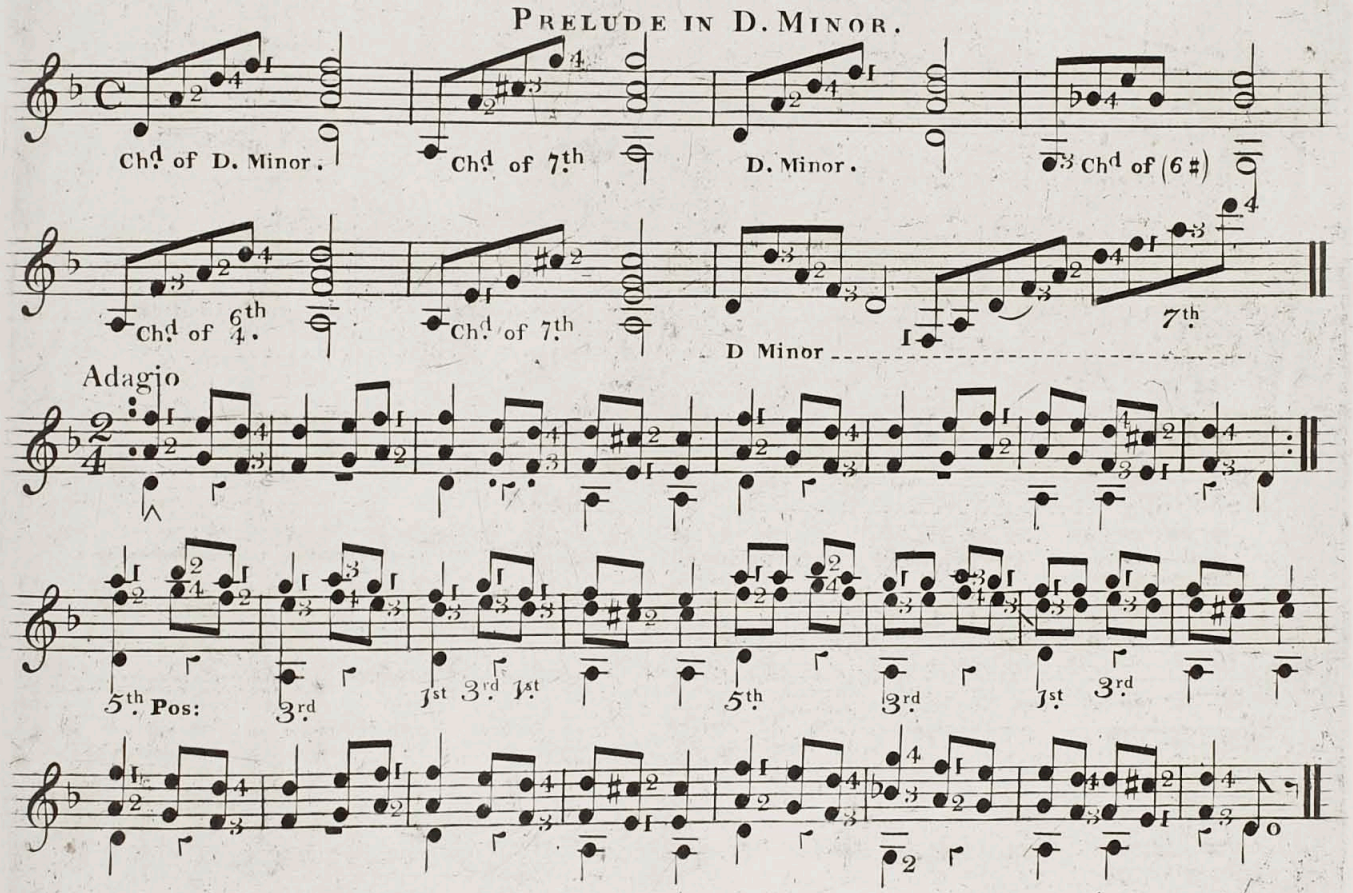
And to go from G Minor into D Minor the Chord of A with the Seventh G and Major Third (C ♯) must be taken.....



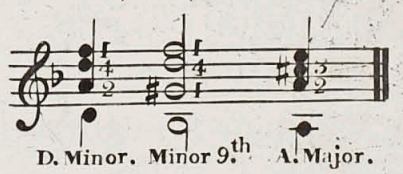
— Scale of D. Minor —



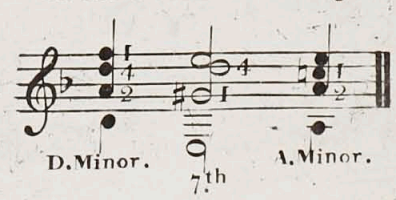
Prelude in D. Minor.



To go from D Minor to the Dominant A Major the Chord of the Minor 9th of E may be taken ----------

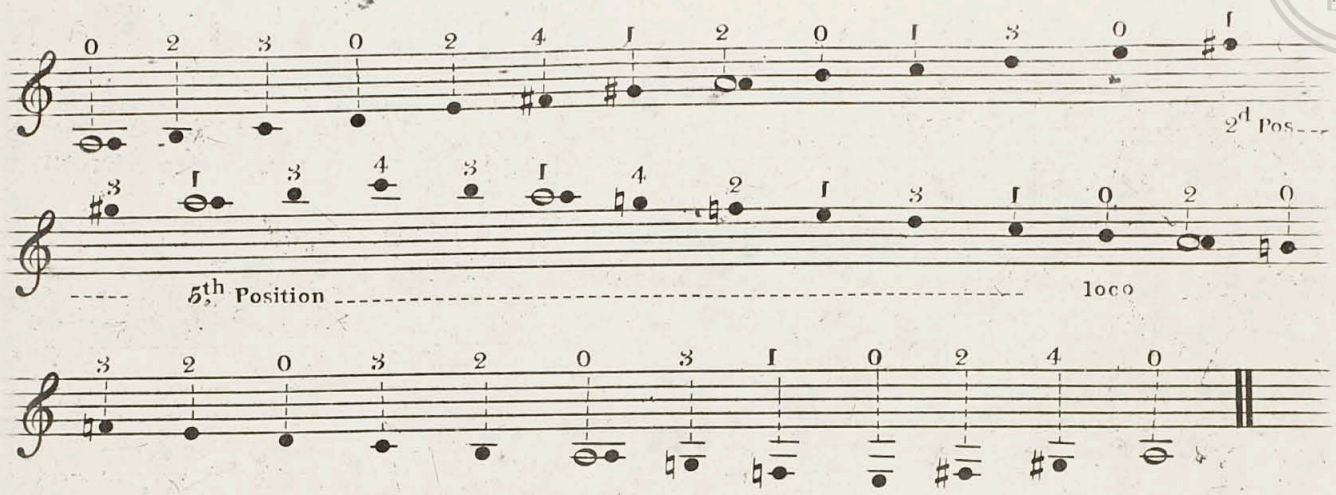


And to go from D Minor to A Minor the Chord of E with the Seventh D and Major third (G ♯) must be taken ----

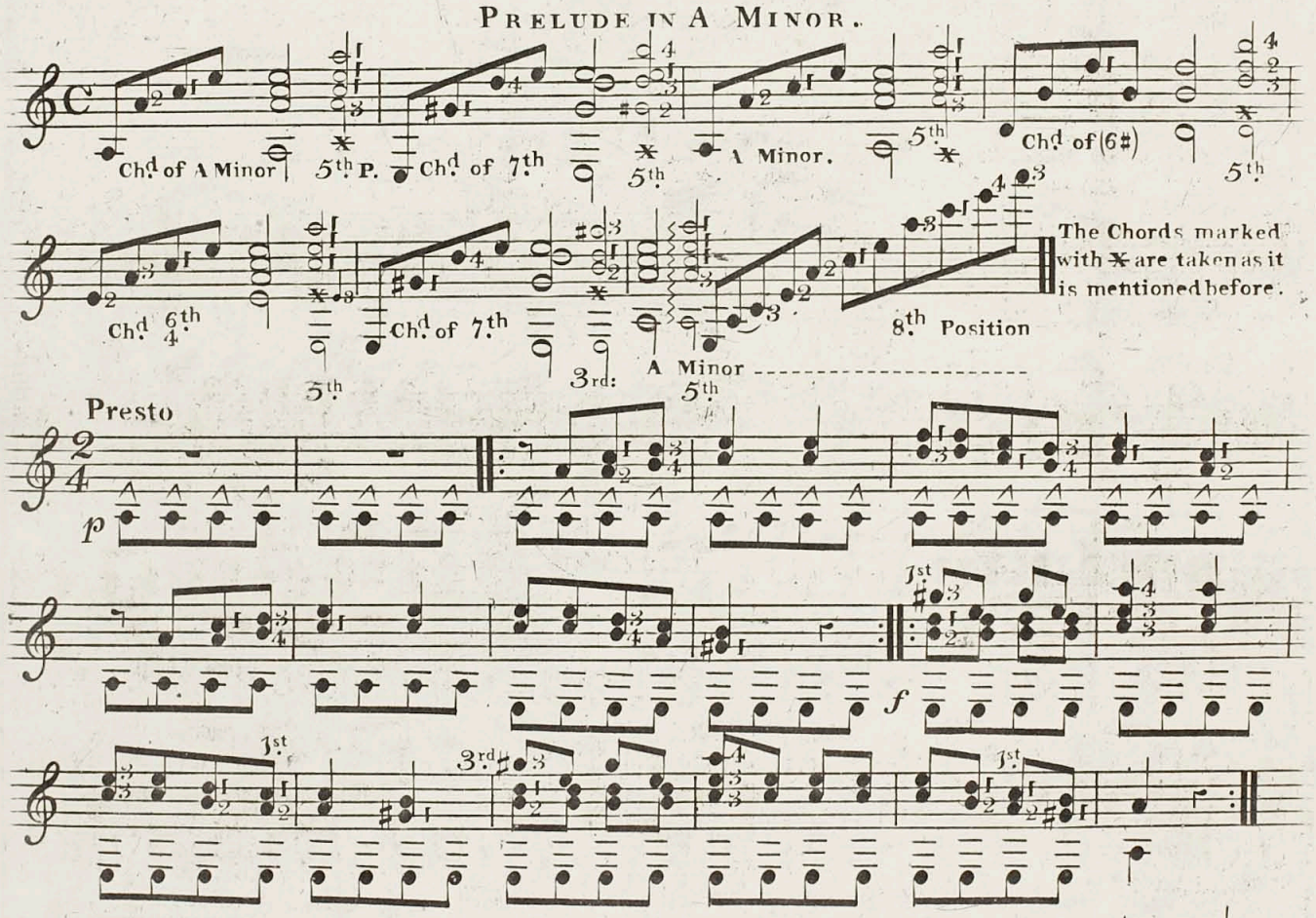


D Minor is the relative Minor Key of F Major and can be taken without any preparation of another Chord. 2765

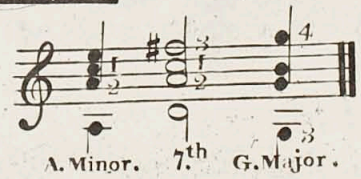
Scale of A Minor



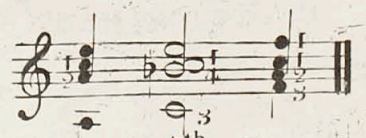
Prelude in A Minor.



To go from A Minor to G Major the Chord of D with the 7th and Major Third (F♯) must be taken ----------



And to go from A Minor to F Major the Chord of C with the 7th (B♭) and the Major Third E must be taken ----------



You can go from A. Minor direct to C. Major.

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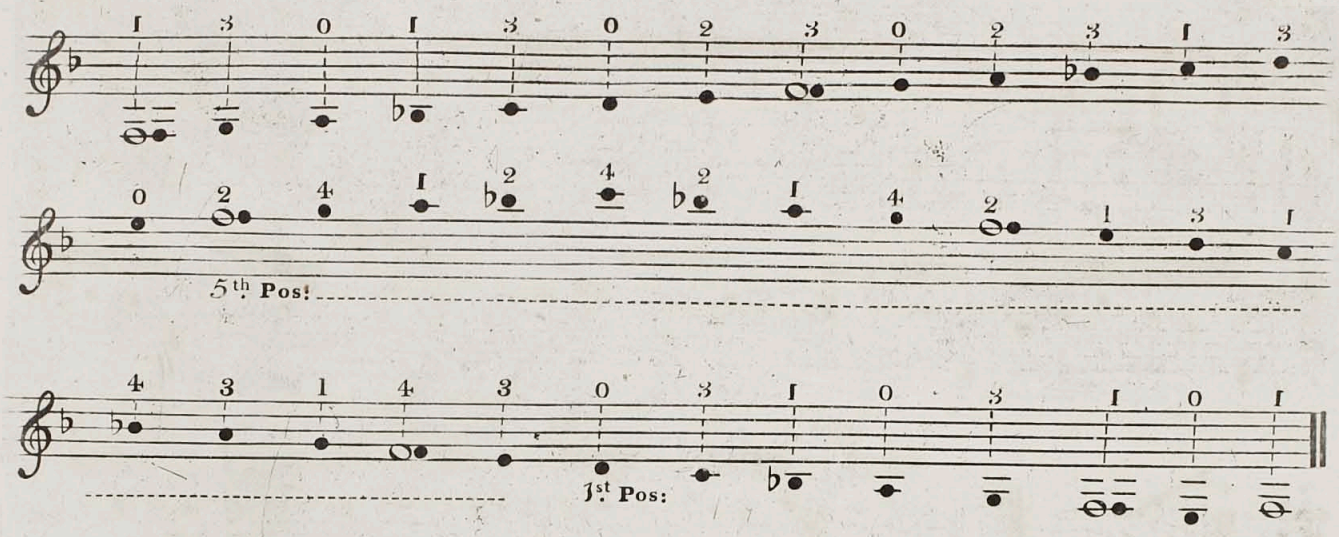
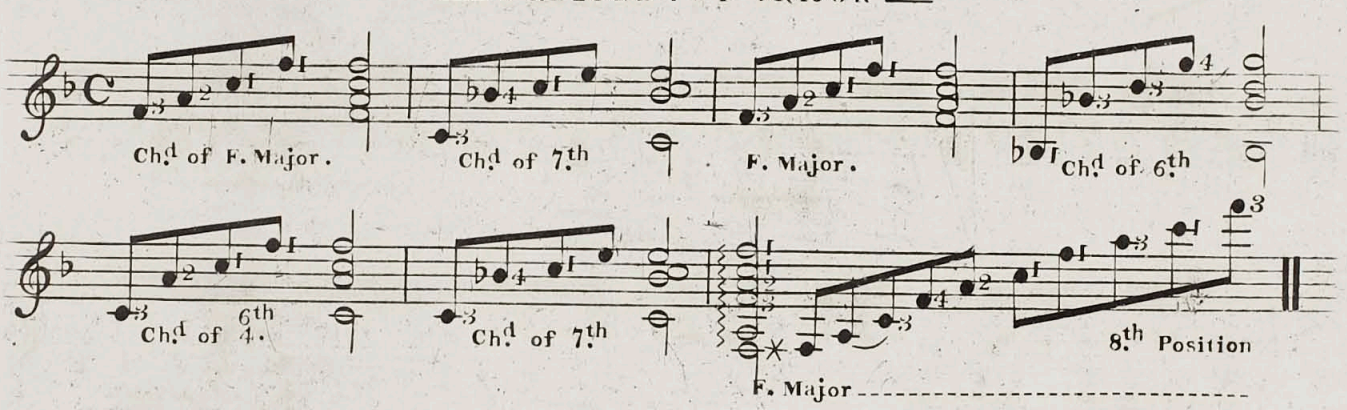
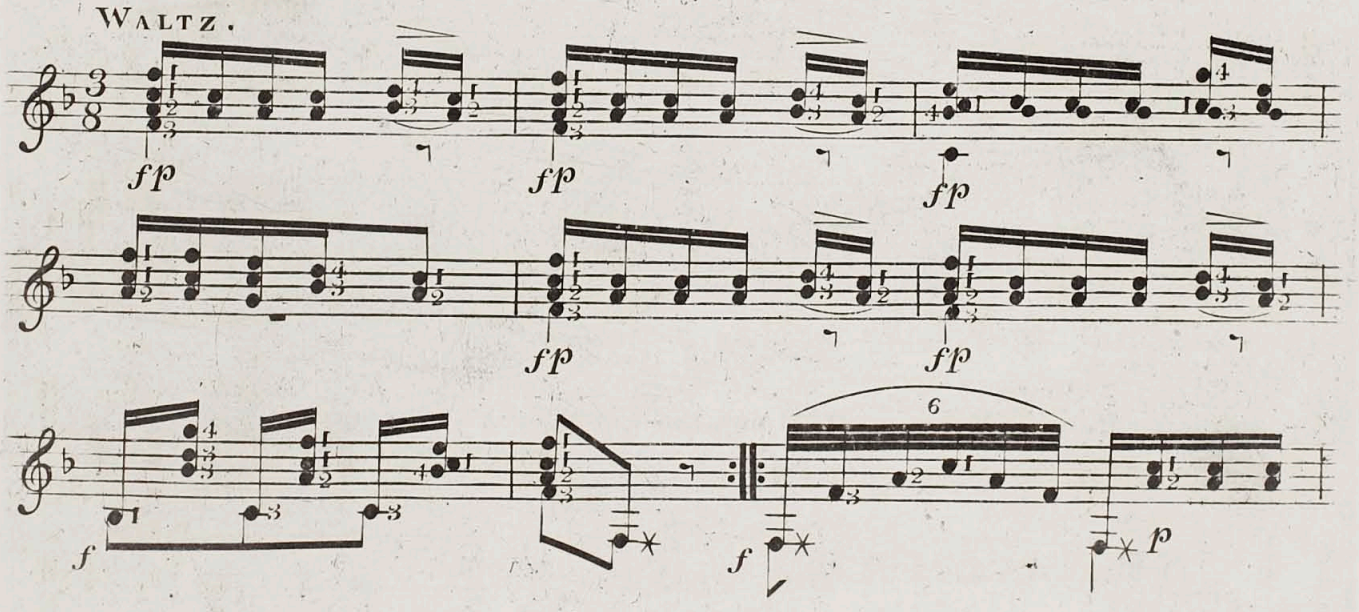
— Scale of F Major —



— Prelude in F Major —



Waltz.



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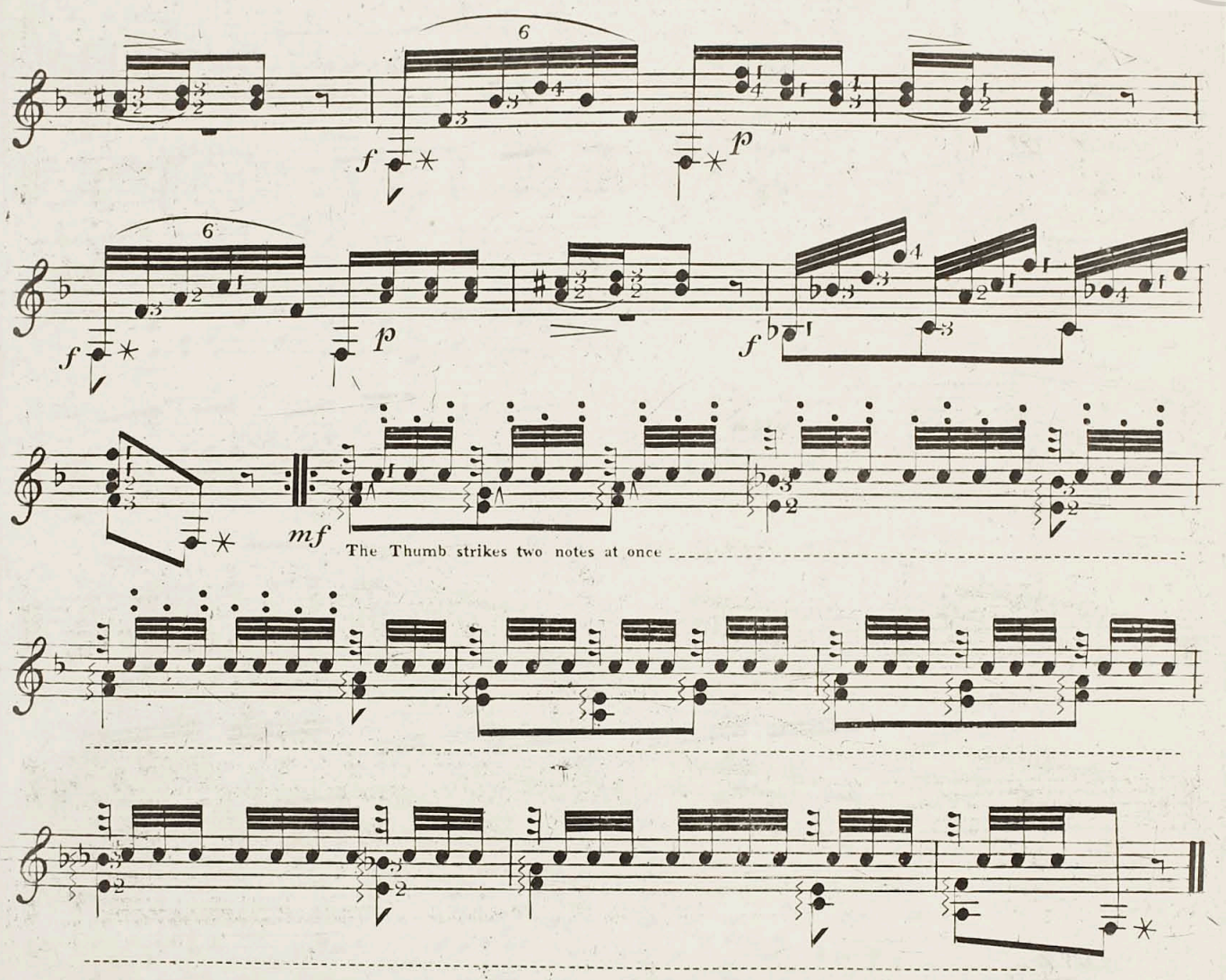
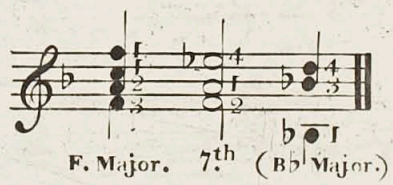
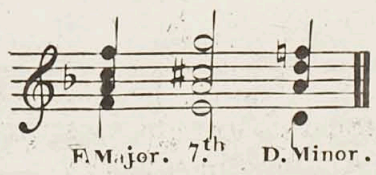


To go from F Major to (B♭) Major the Chord of F. with the 7.th and third must be taken----------



And to go from F Major to D Minor the Chord of A with the 7.th G and Major third (C♯) must be taken----



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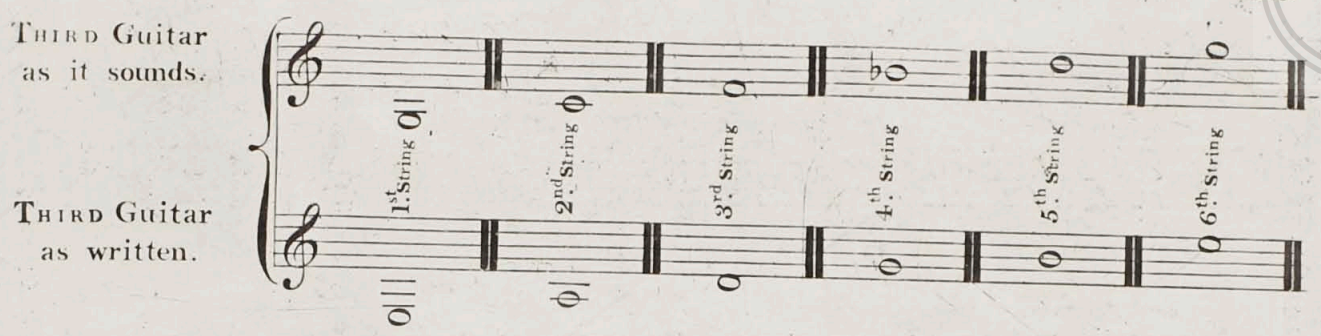
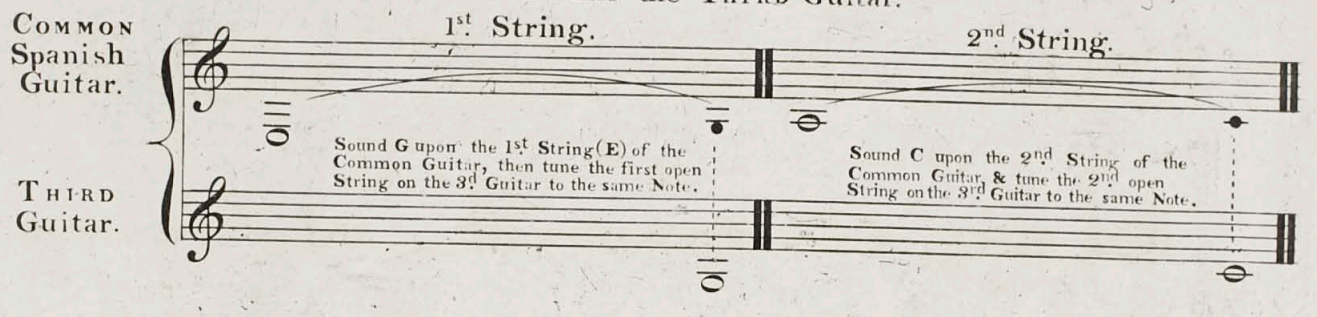
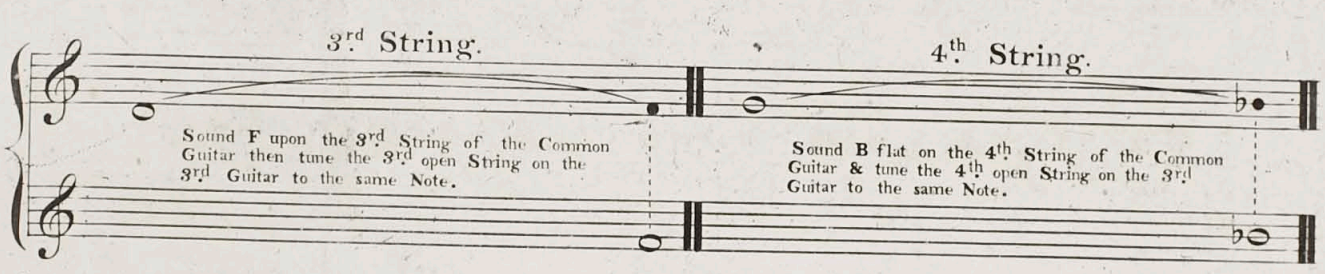
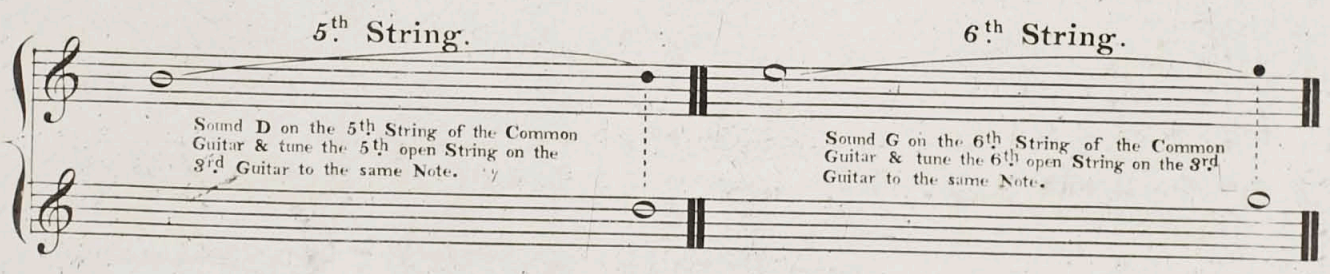


Example

To tune the Third Guitar.







N.B. Those who have not a Third Guitar, may produce the same effect by fixing a Capo d'astro (or stop) on the 3rd fret of the Common Guitar, the Instruments being first tuned in unison.

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SONG OF AN OLD JOURNEYMAN IN THE HOUR OF REPOSE.

Eines alten Taglöhners in der Feierstunde.

Andantino.

Voice.

Easy Accompt.

Less Easy.

Difficult.

'Tis come, the hour of rest so sweet: How lagg'd its tar---dy wings! And
Die lie---be Fei---er---stun---de schlägt Wie sehn' ich mich nach ihr! Ach

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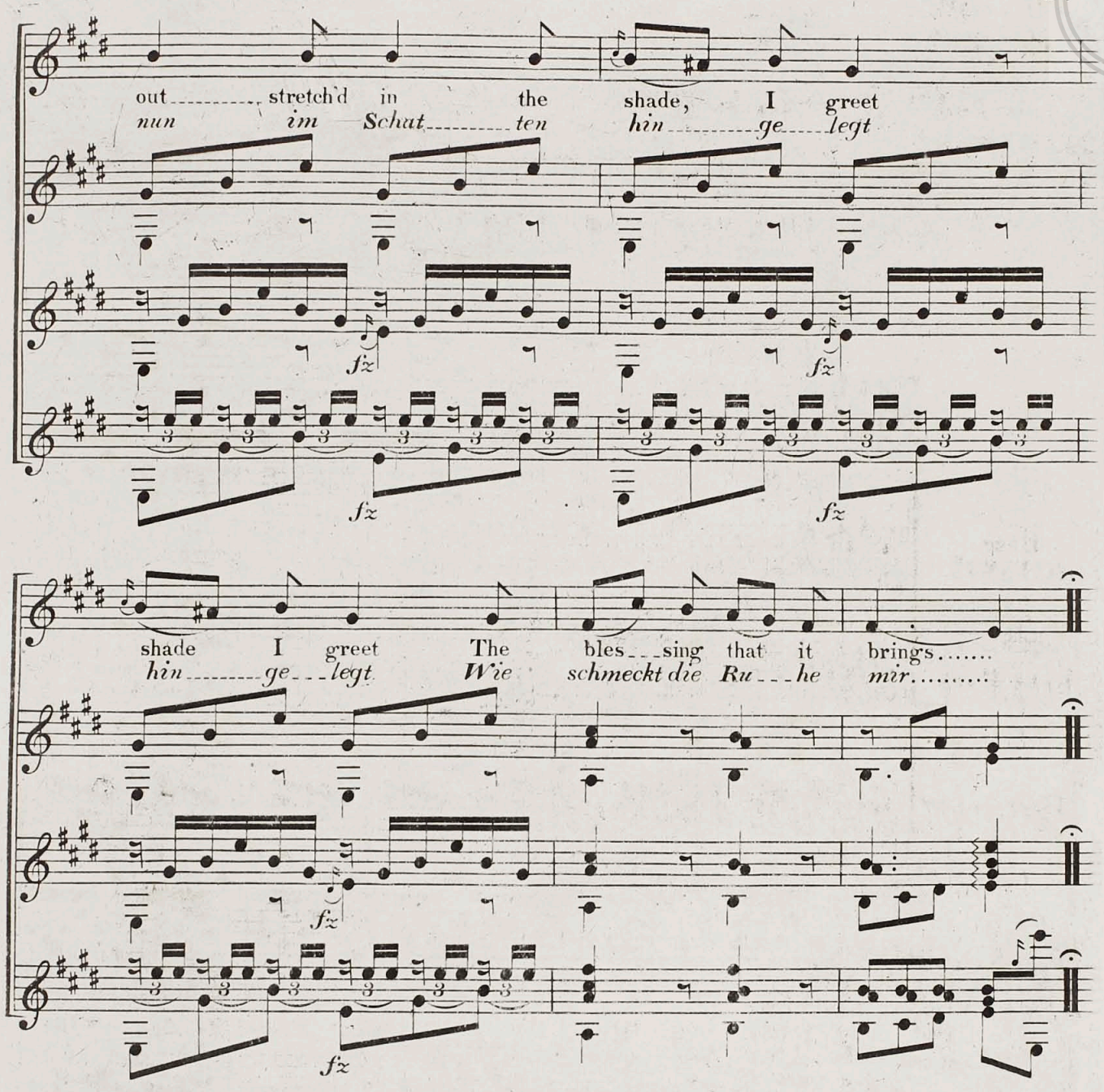

2

How must the poor man trudge for those,
Who without toil are blest;
And, wanting nothing, still repose,
And restless grow with rest!

3

But I reflect, that such His will,
Who still ordains the best;
And that *their* bread, tastes sweetest still,
Who after labor rest.

2

Was doch der arme leiden muss,
Für Leute die nichts thun;
Und die in ihrem Überfluss,
Wohl gar sich müde ruhn!

3

Da fällt mir ein der liebe Gott,
Fand dieses so für gut;
Und dem nur schmeckt sein stückchen Brod,
Der nach der Arbeit ruht.

GERMAN SERENADE.

Allegretto.

ENGLISH.

GERMAN.

EASY ACCOMP.T

MORE DIFFICULT.

p

Come, ope thy win_____dow gen___tle dear

p

Komm fein Lieb___chen komm ans Fen___ster

p

p

All is hushed in gloom. Thy Lo__ver waits, no sprite is near, Oh

Al___les still und stumm, Die Ver_lieb__ten und Ges_pen__ster,

f

come, my dear__est come! Tho' Win__try wind my slow hand chills, Yet

f

Wandeln schon he___rum Dein ge_treu__er Buh__le har__ret

ff

fp *fp* *fp* *fp*

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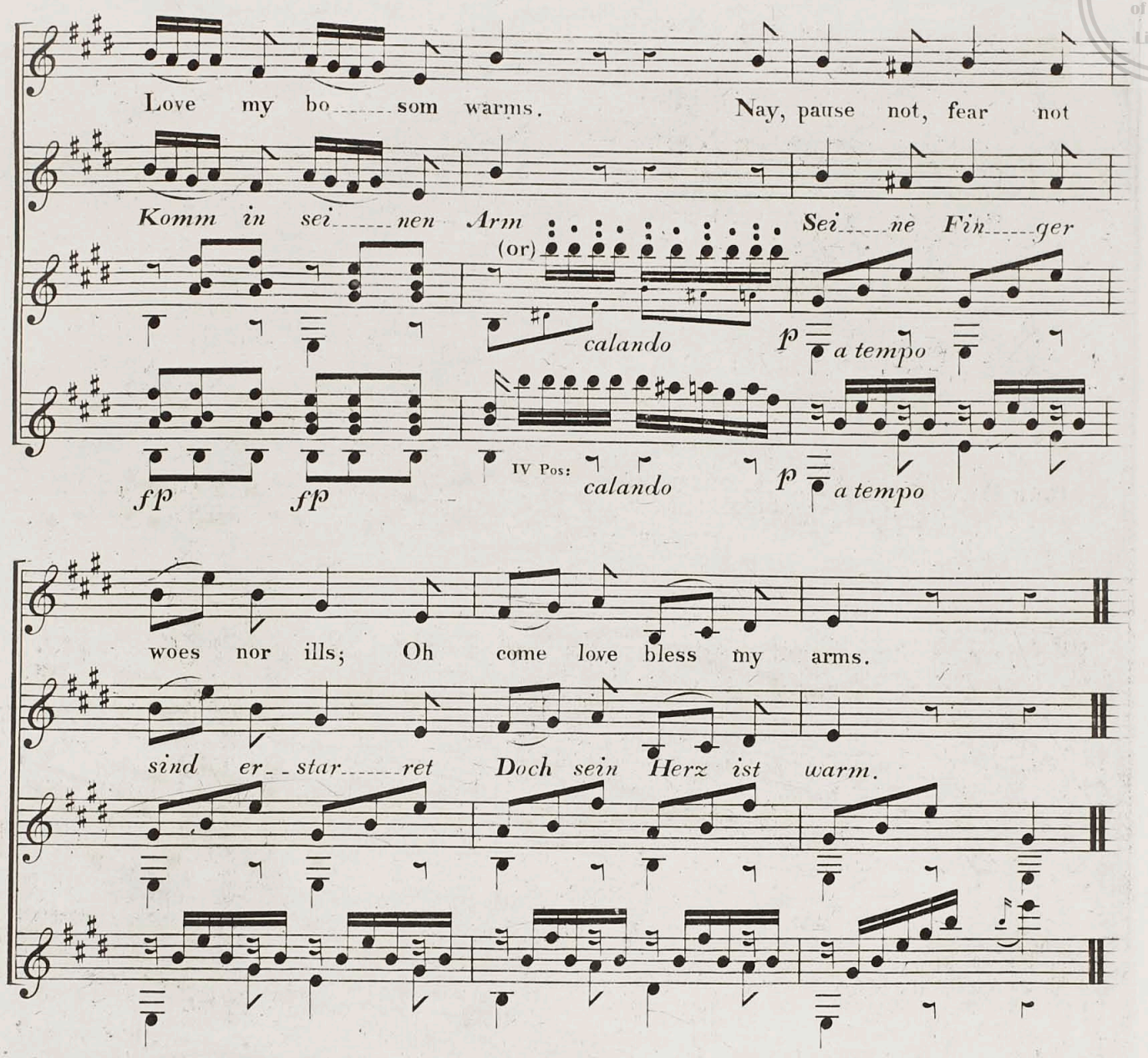

2

The Moon is set, no Stars arise,
No rays enliven night;
But such as flit about those eyes,
Of purest, chastest light.
Then ope thy window gentle dear
'Tis midnight, all is gloom;
Thy anxious Lover waits thee here:
Ah come, my Sweetest come.

2

Zwar die Sternlein sich verdunkeln
Luna leuchted nicht
Doch wo Liebchens Äuglein *funkeln*
Da is helles Licht.
Drum' fein Liebchen komm ans Fenster
Alles still und stumm
Die Verliebten und Gespenster
Wandeln schon herum.

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CARA ELISA.

Andantino.

VOICE.

GUITAR.

Ca_ra E__LI___SA a ma_____to be_____ne tu che

p

sei la mia spe___ran_za se mi___man__chi di co_____

ff

_____stan__za di do___lor io mo_____ri_____rò si mi__

ff

ff

__man__chi di co_____stan__za di do_lor io mo___ri_____rò.

ff

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2nd Verse.

Se la ne---ra tu---a pu---pil---la si ri--

--vol---se ad al---tro o---get--to di fu--

--ro---ra di dis---pet---to Ca--ra E--

--LI---SA io mo---ri---rõ di fu--

--ro---ra di dis---pet---to Ca--ra E--

--LI---SA io mo---ri---rõ.

PER TE MIO BENE.

Andantino.

VOICE. GUITAR.

p

Per te mio bene Sen__to nel co_re Un vi__vo ar_

_do_re Fi___glio d'a___mor. *f* Sen___to che strug___ge mi

calando

E non so di_____re Se sia gio___i_____re Ap__pur do___lo_re.

calando

2nd *Verse.*

p

Fra tan_____ti dub_bi In ras___se_____re_na

L'a_____cer_____ba pe_na Ch'io pro__vo in Cor!

f

O mio bel I_____do_le! Par___la__ni il ve_____ro

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calando.

Dim _____ mi sin _____ ce _____ ro Se m'a _ mi ap _ _ pien.

calando.

3rd *Verse.*

p

Mio ben io l'a _ _ mo Se a me tu

p

di _ _ _ ci; Sem _____ pre fe _____ li _ _ ci

f

I di viv _____ ro Con _ ten _____ to ed i _____

f

_ _ la _____ re Fe _____ de _____ le a _____ man _____ ti

calando.

Sem _____ pre co _____ stan _____ ti A te sa _____ ro.

calando.

THE LITTLE DRUMMER.

Tempo di Marcia.

VOICE.

GUITAR.

Bin der klei__ne Tam_bour Veit Meine Trom_mel kann ich rüh_____ren und die gra_na__die__re füh_____ren zur Pa__ra___de wie zum Streit. Ruhet ihr im wei__chen Flau_me ist die Stadt noch stumm und leer Schlag ich schon im stil__len Rau_____me die Re__veil__le round um_____her Dirum! di rum! drum! drum! drum! drum! Liebchen

These Chords must be played by striking with the Thumb partly on the Bridge and partly on the strings.

The Thumb is to strike the Sound board of the Guitar on one side of the strings and with the 3rd and 4th Fingers on the other side.

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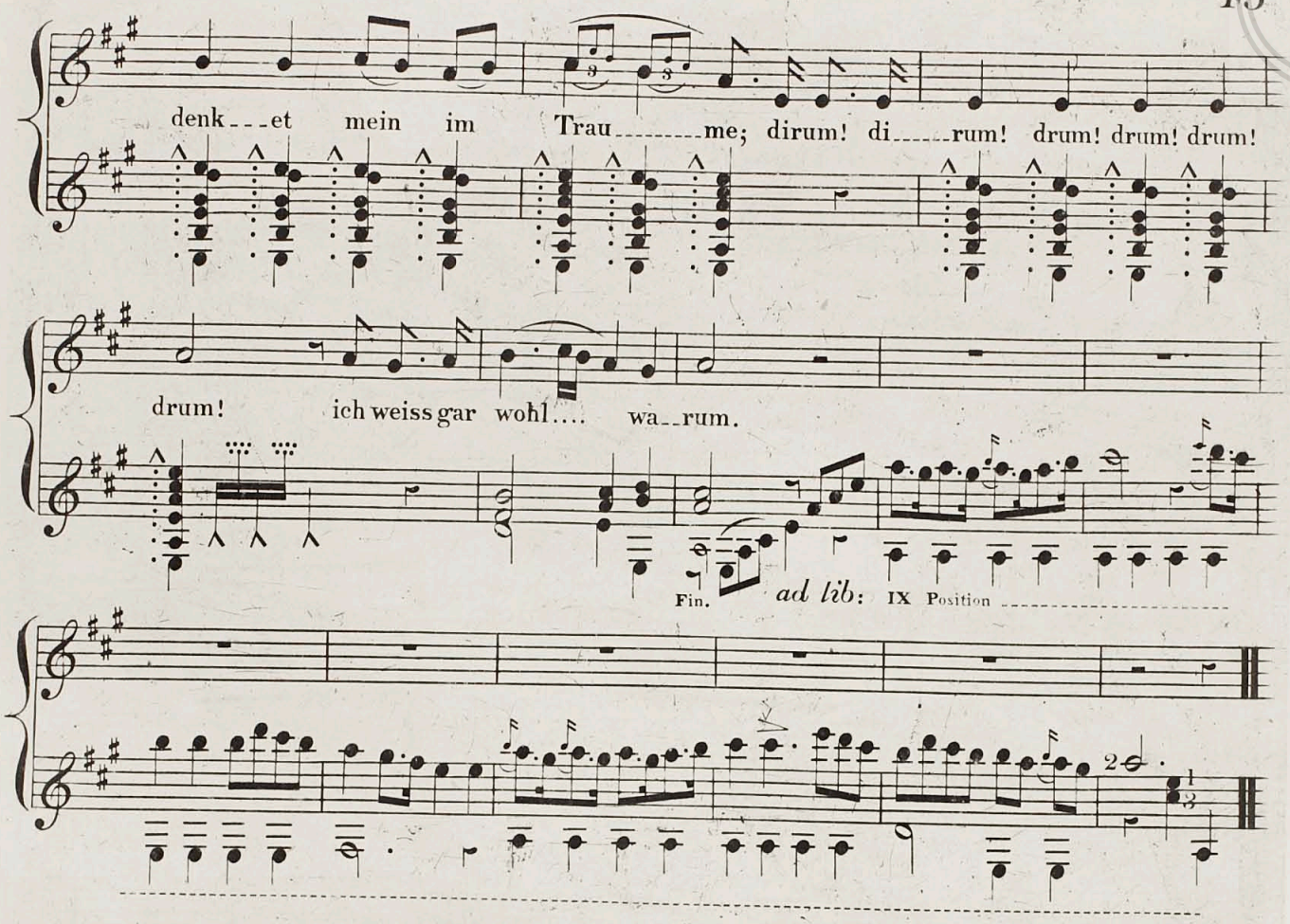

2

Bin der kleine Tambour Veit etc:
Exerziret der Recrute,
Lehrt ihn meine Kunst den Tact;
Trommeln füllen ihn mit Muthe,
Wenn Kanonenscheu ihn packt
Dirum! dirum! etc: —
Warum seufzet meine gute
Dirum! dirum! etc: —
Ich merke wohl warum.

3

Bin der kleine Tambour Veit etc:
Unter bangen Liebesklagen
Geht es in die heisse Schlacht
Tambour muss den Wirbel schlagen
Wenn Kartätsch und Bombe kracht
Dirum! dirum! etc: —
S'arme Liebchen will verzagen
Dirum! dirum! etc: —
Sie weiss gar wohl warum.

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COUPLETS DE MA TANTE AURORE.

Allegretto.

The upper notes in the Key of A.
The lower notes in the Key of F.

GUITAR IN A.

GUITAR IN F.

(1) Je ne vous vois ja-----mais re=-
(2) Au lieu d'e-----tre bat-----tue et

p

veuse vous li---sez sans dis---trac---ti-----on, jamais d'af---fec----ti----on ner---
pa-le, vous a---vez le teint frais et pur, l'esprit present, l'humeur é---

f *p* *f* *p* *f*

---veu---se ja---mais de pal---pi---ta---ti-----on. à
---ga-----le, le sommeil franc même un peu dur. vous

dolce

V Pos.

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tout vous pré-fé-rez la dan-se, à Mar-
vous a-mu-sez d'u-ne mou-che, vous fai-

-ton vous montrez des pas, et l'in-
-tes vos quatre re-pas, en-fin

mf

mf

-ter-res-san-te ro-man-ce, pour vo-tre
le ro-man qui me tou-che, vous fait sou-

coeur est sans ap-pas.
-vent rire aux é-clats.

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Non ma Niè ce vous n'aimez
Non ma

pas, non ma Niè ce vous n'aimez

pas, non ma Nièce vous n'ai...mez

V Pos:

pas, non ma Nièce vous n'aimez

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pas non, non, non, non, non, non, ma Niè---ce vous n'ai---mez

p

p

pas, non, non, non, non, non, non, ma Niè---ce vous n'ai---mez

f

p

f

p

pas, non, vous n'aimez pas, non, vous n'aimez

V Pos:

ff

ff

pas, non, vous n'ai---mez pas.

LE RANZ DES VACHES.

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Adagio.

Harmonics.

III Position

8. Voice.

1) Lé z'ar mail li dei co lom
2) Quand san vég niu ai bas sé
3) Pou ro Pier ro, qué fain no
4) Té fo al la trapp 'a la
5) Fau qué vo no dies si na

8. Guitar.

pp

bet té dé bon ma tin sé san lé vâ.
z'i qué d'né sein lo pi qu'l'an pu pas sa.
i cé? no n'no sein pa mo ein rein blia.
pouer ta a la pouer ta de l'ein cou ra.
mes sa, por que no lai pus sein pas sa.

f A!

f

ff

a! a! a!

ff *decres cen*

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p

do

pp

Liau ba Liau ba por a ri

a, Liau ba Liau ba por a ri

a! *di mi nu en do*

ff

Allegro.

Vé ni dé to té

ppp *cre scen do* *ff*

pé ti té, gros sé bli antz' et naï ré, d'zouvén' é au tré, dé zo stou

tza no yo ïé vos a rio dé zo stou trim blio, yo ïé trin zo.

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Adagio.

Liau ba Liau ba por a ri

p

a Liau ba Liau ba por a ri

a!

Allegro.

ff

Lé sonn ail li re van le pré mîr é le

ff

to te naï ré van le der rai re

Adagio.

Liau ba Liau ba por a ri

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--a Liau ba Liau ba por a ri

--a!

D.C. dal Segno 𝄋
2nd, 3rd, 4th & 5th Verses.

CODA.

III Position

f

p

12 o

mo ren do *ff*

NOCTURNE

For one or two Voices.

Andante sostenuto BLANGINI.

1st VOICE. Per-che mai ben mio per--chè quando

2nd VOICE. Per-che mai ben mio per--chè quando

GUITAR.

son vi--ci-----no a te pal-pi--tan--do il cor mi va. pal-pi-

son vi--ci-----no a te pal-pi--tan--do il cor mi va. pal-pi-

--tan--do il cor mi va. Perche mai ben mio per-chè quando

--tan--do il cor mi va. Perche mai ben mio per-chè quando

son vi--ci---------no a te pal-pi---tan---do il cor mi

son vi--ci---------no a te pal-pi---tan---do il cor mi

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va pal pi tan do il cor mi va pal pi

va pal pi tan do il cor mi va pal pi

tan do il cor mi va pal pi tan do il cor mi va

tan do il cor mi va pal pi tan do il cor mi va

pal pi tan do il cor mi va pal pi

calando

pal pi tan do il cor mi va pal pi

calando

tan do il cor mi va.

tan do il cor mi va.

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*7. The Bridge | *19. Kathleen Aroon
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*9. Pulaski's Banner | *21. Hark! the Goat Bells
10. God bless the Prince of Wales | *22. I built a Bridge
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